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PREFACE.

THE text adopted in the present edition of Persius is based on that of the two best editors, Jahn and Hermann, and proceeds on the following principle:—Wherever they are agreed I have admitted the reading without comment except in three particular instances (*Sat.* I. 17; *Sat.* II. 54; *Sat.* V. 174); in each of which, as also in the case of the passages where they were not agreed, I have given the reading of the four best MSS and of other good editions, together with my own reasons for the reading finally selected.

In acknowledging my obligations to preceding editors, I may almost begin and end with Jahn. It is true I have often referred to Macleane (not always, I am afraid, to agree with him), but, as a rule, he and the other English commentators have been as dependent as myself on the labours of the German editor and do not call for a separate recognition. At the same time my conclusions will often be found at variance with those of Jahn though based it may be on the materials which he has collected, for on points connected with the actual interpretation of the author his explanations often appear to me, as they do to Macleane, most improbable and overstrained. Again in the Introduction I have drawn largely upon Jahn,

in a less degree upon Koenig and Hermann, while I am indebted likewise to the following authors: Sir Alexander Grant (*Essay on the Stoic Philosophy*); Martha (*Les Moralistes Romaines*); Friedlander (*Moeurs Romaines*, Trad. par Vogel).

Above all, my best thanks are due to my friend Mr Paley, who most kindly volunteered to read over my sheets for the press, and several suggestions which he has made will be found introduced into the body of the notes.

In conclusion, let me anticipate an objection which will no doubt be raised against the practice of imbedding pieces of translation in the notes to an author. In the first place slight difficulties are often explained more clearly by a translation than by a note, but, more than this, I shall hardly be accused of undertaking the defence of all Bohn's series when I give it as my firm belief that an accurate translation never yet injured a boy's scholarship. With ordinary care on the part of a master it need never screen an indolent pupil, while it is often a great encouragement to a painstaking boy whose work is just too difficult for him, and saves him from numberless misconceptions of an author's meaning, which, if accepted as first impressions, are afterwards so difficult to correct. Many a candidate for University honours has found it a far harder task to *unlearn* his Horace and Virgil than to master a new and difficult author.

A. P.

INTRODUCTION.

The *Vita Persii.*

It is the fashion to include Persius among the classical authors of whom in stereotyped phrase 'little or nothing is known'—for what reason I am at a loss to imagine, as the principal facts of what was in all probability an uneventful life may be gathered from a memoir, the details of which are singularly circumstantial as compared with the vague and fragmentary evidence on which we have to fall back for the life of Juvenal and others. The biographer is unknown. Suetonius has been suggested, for no other reason apparently than because he compiled other 'Lives,' but the arguments adduced by Jahn in favour of Valerius Probus are supported by far stronger evidence, and also by the fact that the oldest MSS in which the biography appears expressly state that it was extracted from a commentary by that grammarian. Whoever the author may have been, he wrote with an authority which denotes an intimate acquaintance with the events described and which it would be useless for us at this date to question, while, as Macleane remarks, the truth of his narrative is to a certain extent guaranteed by the fact that there is little in the writings of Persius on which to construct an imaginary biography while this account is unquestionably very old and in many particulars confirmed by internal evidence.

The *birth-place* of Persius.

Aulus Persius Flaccus was born at Volaterrae in Etruria on the 4th of December A.D. 34, in the consulship of Fabius Persicus and Lucius Vitellius, a statement which is confirmed by the testimony of Eusebius and Cassio-

dorus. An attempt has been made to prove that Luna on the Gulf of Spezzia, and not Volaterrae, was his birthplace. But a line in the Sixth Satire,

Lunai portum, est operae, cognoscite cives!

is the only evidence in favour of Luna, and is virtually nothing more than a compliment to the place as a pleasant sea-side residence. On the other hand, in favour of Volaterrae, independent of the express statement of the grammarian, we have strong presumptive evidence in the name of his mother Sisennia which is Etrurian, and in a form of his own name (*Aules*) which appears in most of the MSS ('Etrusci autem *Auli* nomen sonabant *Aule*' Jahn), in the discovery at Volaterrae of inscriptions bearing his family name, in the marriage of his kinswoman Arria with Caecina whose family were natives of Volaterrae, in the unstudied allusions to Etruria which occur constantly throughout the Satires, and finally in the following verse, which Jahn refers to the XIVth century:

Duxit et invictum Volaterris Persius agmen.

his *life*, The biographer adds that he was a Roman eques connected by blood and marriage with men of the highest rank. At the age of six he was left a minor by the death of his father Flaccus, after which his mother married Fusius a Roman eques and, according to the scholiast, selected Luna on the Gulf of Spezzia as her place of residence, till the death of her second husband which took place a few years afterwards. Persius remained at Volaterrae until his twelfth year, and then went to Rome to finish his studies under the grammarian Remmius Palaemon and the rhetorician Virginius Flavus. At the age of sixteen he made the acquaintance of the Stoic Annaeus Cornutus, and never left him (*ita ut nun-*

death, *quam ab eo discederet*) up to the time of his own death, which took place on the 24th of November A.D. 62, in the consulship of Publius Marius and Asinius Gallus.

Further on the memoir adds 'Decessit autem vitio stomachi anno aetatis xxx.' which contradicts the former statement that he died A.D. 62, that is, near the end of his twenty-eighth year. It is now generally believed that this latter clause is not from the original, but added by the compiler in ignorance, and we have no other evidence as to the cause of his death.

character, In person he was handsome, and in character (as the biographer tells us) he was a man of gentle ways and a pattern of piety towards his mother and sister and aunt. On his deathbed he left a note for his mother, in which he bequeathed his library and a large sum of money to Cornutus, who however accepted only the former. Be- *writings,* sides the Satires he wrote a comedy, the title of which is doubtful, a book of δδοιπορικά, and a few verses on the death of his kinswoman Arria (Cf. Pliny, *Epp.* III. 16; Mart. I. 13). All these earlier productions were afterwards destroyed by his mother in obedience to the advice of Cornutus.

and friends, as Cornutus and Bassus, Amongst his most intimate friends were the above-mentioned Stoic philosopher Cornutus, and Caesius Bassus the lyric poet, a short account of whom will be found prefixed to the fifth and sixth Satires which are respectively addressed to them. He also made the acquaintance of Seneca, but later on in his life and in *Seneca,* the expressive words of the biographer 'non ut caperetur ejus ingenio.' And it would have been strange had it been otherwise, for, as Jahn well points out, there could be little unanimity of feeling between two men who had nothing in common beyond the profession of the same philosophical principles. It is true that Seneca *writes* like Persius, and that his works form the best possible commentary on the Satires, but with this all resemblance ceases between the two men. The principles of Persius were heartfelt and sincere, and were taken as the guide of his every-day life, whereas it was the semblance and

not the reality of the Stoic system which had attractions for Seneca. And this difference of character makes itself perceptible in their respective compositions, for the style of Seneca is easy and brilliant and superficial, that of Persius on the other hand is laboured and earnest as though he felt deeply the importance of the subject on which he wrote.

Lucan,

Jahn attempts to prove that the friendship of our author for the poet Lucan rested on a similar footing, but with less satisfactory results as Macleane well points out. In the case of Seneca all that is known of him from other sources tends to shew that his was an artificial character, one that would certainly not find favour with an uncompromising Stoic like Persius, in addition to which we have the express statement of the biographer that such was really the fact. But with Lucan the case is different, and 'although Jahn takes pains to shew that there could be no great sympathy between the impetuous Spaniard and the quiet modest Persius, yet very opposite characters are drawn into intimacy by circumstances and by particular points of mutual attraction. Lucan is said to have praised the poetry of Persius with every appearance of sincerity, and that would be a virtue in his or any author's eyes.'

Agathemerus and Aristocrates,

Among the friends of Persius the biographer speaks in very high terms of one Claudius Agathemerus, a physician of Lacedaemon, and one Petronius Aristocrates, a native of Magnesia. Of these men little is known, though Martha (*sur les Moralistes Romaines*) instances them as examples of Stoic reformers who would press their doctrines in season and out of season. It is supposed that the former of the two is the subject of the following epitaph which is still preserved among the Arundel marbles,

Κλαύδιος ἰητὴρ Ἀγαθήμερος ἐνθάδε κεῖμαι,
Παντοίης δεδαὼς κραιπνὸν ἄκεσμα νόσου·

Ξυνὸν τοῦτο δέ μοι, καὶ Μυρτάλῃ εἶσα συνεύνῳ
Μνῆμα· μετ' εὐσεβέων ἔσμεν ἐν Ἠλυσίῳ.

Macrinus, Nonianus and Thrasea

But next to Cornutus and Bassus the friends after his own heart were beyond all question such men as Plotius Macrinus ('paterno se, *sc. Persium*, affectu diligentis' Schol.), Marcus Servilius Nonianus, of whom Tacitus (*Ann.* XIV. 19) says that he was 'distinguished as an orator and historian, and likewise for the purity of his life,' and above all Paetus Thrasea, whom Martha well describes as 'the man of action of the party, a better Cato, with the same Stoical integrity but without his intemperateness of language. He was courteous, unostentatious, charitable in judgment, not foolhardy or impertinent, influential for good in the senate, and respected by the public opinion of the world.' He stands out in marked contrast with the obtrusive reformers of the school, who irritated where they might have appeased, and whose ordinary method of procedure is well exemplified by the interview of Cornutus with Nero, of which a detailed account is given in Dion Cass. LXII. 29; whereas Nero would gladly have made Thrasea his friend, and only procured his death in the agony of a troubled conscience, when Thrasea refused to be present at the apology for his matricide. He died A.D. 66.

The *philosophical principles of* Persius;

Any estimate of the merits of Persius as a Satirist to be correct must be based upon a knowledge of the circumstances under which he wrote, and of the leading tenets of the philosophical sect to which he belonged. And it is this department of the subject which is so admirably discussed by Martha in his 'essai sur un poete Stoicien' (*Les Moralistes Romaines*). Since the time of Cicero the Stoic philosophy had been making rapid advances. It was in fact the sign of a natural reaction against the flagrant immorality of the times, and by preaching its doctrines and by undertaking the direction

of conscience it assumed the task of regenerating the world. At the same time it afforded a convenient asylum for those persons who in their disgust at the present régime determined to renounce the world and make their lives a protest against the iniquities with which they were powerless to cope.

Persius appeared in the character of a warm admirer of this School, and from the seclusion it afforded him waged war upon the corruption of the times with the inflexible determination which distinguished his sect. Thus he, and the Stoics generally, would divide all men into two distinct classes, the wise and the foolish, without any intermediate gradations, and no compromise or even communion admissible between the two; a man must be all right *with* the Stoic philosophy, or else all wrong *without* it:

> Nil tibi concessit ratio: digitum exsere: peccas,
> Et quid tam parvum est? sed nullo ture litabis,
> Haereat in stultis brevis ut semuncia recti.
> Haec miscere nefas. *Sat.* v. 119 sqq.

Again, Philosophy alone can give real independence and even absolute supremacy, as he declares after one of his elaborate enunciations of the tenets of the school,

> *Haec mea sunt, teneo*, cum vere dixeris, esto
> Liberque ac sapiens, praetoribus ac Jove dextro:
> *Sat.* v. 113,

and again,

> Hic, hic quem quaerimus, hic est:
> Non in festuca, lictor quam jactat ineptus;
> *Sat.* v. 174,

while personal advantages, wealth, dignity and even imperial power are as nothing without the possession of the one thing needful:

Dinomaches ego sum! suffla: *sum candidus!* esto:
Dum ne deterius sapiat pannucia Baucis
Cum bene discincto cantaverit ocima vernae.

Sat. IV. 20.

It is easy to estimate the influence of such views upon the character of his Satires, and, as Stocker well remarks, 'while he was making great proficiency in the principles and paradoxes of the porch, Persius made but little advancement in that knowledge which is so essential to the Satirist, the knowledge of the world. At the political degradation of his country he would seem to have felt no indignation; at least, he expresses none. He dreams of no freedom but that enjoyed by the followers of Zeus; and the tyrants with whom he grapples are always those of the mind.' Writing from an almost absolute seclusion against the vices of a society of which he knew nothing, and with which he had renounced all intercourse, he has produced a series of scholastic dissertations rather than satires, of shadowy outlines rather than flesh and blood realities. He has imitated it is true the subjects of Lucilius, the language of Horace, and the mechanism of the old comedy in the construction of his Satires, but it is the form without the spirit, and with this all similarity between himself and the ordinary satirist ceases. The characters he introduces are names and nothing more, types of a class rather than a reproduction of individuals, a Staius, Dama, Baucis, Natta or Vulfennius, not *Rufillus* or *Gorgonius*. And that this is the case he has himself tacitly admitted, for, when he draws upon Horace as he does repeatedly for the name of a character, he shews himself utterly regardless of its antecedents, and with perfect complacency appropriates for a *spendthrift* a name which Horace had made synonymous with a *miser*.

and their influence upon his Satires.

Such is unquestionably the character of four at any rate of the six Satires: with the remaining two however

Character of the *First* Satire,

the case is altogether different. In these (the First and the Fourth) we recognise a far more genuine spirit of satire, more especially in the First which deals with the literary taste of the period, a subject on which the author felt himself thoroughly at home and invested consequently with a reality which is wanting in the majority of the Satires. Add to which the First and (I believe in spite of Jahn's opinion to the contrary) the Fourth Satire also abound throughout in allusions to Nero, while, if we are to credit the statement of the Scholiast on *Sat.* I. 121 and a passage which appears in some copies of the biography, it is clear that the line in question in its original form alluded to Nero personally and almost by name.

and allusions to Nero contained in it.

Among the *direct* evidence that the First Satire contains allusions to Nero we may mention (i) the statement of the Scholiast on ver. 99 'Hi versus Neronis sunt' and again on vv. 93, 121, and elsewhere as on Lucan I. 53, 58, 59, (ii) the passage in the biography which runs as follows: 'Sed mox ut a schola magistrisque divertit, lecto libro Lucilii decimo vehementer Satiras componere instituit, cujus libri initium imitatus est, sibi primo mox omnibus detracturus cum tanta recentium poetarum et oratorum insectatione ut etiam Neronem principem illius temporis culpaverit. Cujus versus in Neronem cum ita se haberet:

Auriculas asini Mida rex habet,

in eum modum a Cornuto ipso tantum modo est emendatus:

Auriculas asini quis non habet?

ne hoc Nero in se dictum arbitraretur.'

Amongst the *indirect* evidence which tends to the same conclusion we may mention the following:

(i) The elaborate misrepresentations of the circumstances and position of the author which are found in the

Prologue and again in the commencement of the First Satire, which can only be satisfactorily accounted for by the theory that he had reason to dread Nero's anger and wished to escape detection;

(ii) The expressions *calve* and *pinguis aqualiculus* in vv. 55, 56, the latter of which exactly corresponds with the 'fuit ventre projecto' in the description given by Suetonius (Nero 51) of that emperor's personal appearance, while the Scholiast on Lucan I. 53 considers that he is also referred to in *calvus*, though Jahn adds 'non dubito quin Schol., qui Neronem a Lucano traduci sibi persuaserat, in animo habuerit Juvenalis (IV. 38) *calvum Neronem*, qui tot errores procreavit;'

(iii) The fact that Nero's earliest effusions were all in Greek (compare Philostr. *Apol. Tyan.* IV. 39 with *nugari solitos Graece*, ver. 70); that he wrote an Ἰλίου ἅλωσις or Τρωϊκά which may be alluded to in *Iliade* (ver. 123), and that he consulted Cornutus on an intended epic (compare Dion Cass. LXII. 29 with *heroas sensus afferre*, ver. 69); that (in the words of the same author LXI. 20) ἐκιθαρῴδησέ τε Ἄττιν τινὰ ἢ Βάγχας ὁ Αὔγουστος, with which compare the subject of the lines satirized in ver. 93 and vv. 99—102; lastly that the style and character of the quotations resemble the fragments of Nero's poetry which have come down to us, for instance

> Colla Cytheriacae splendent agitata columbae.
> (Sen. *Quaest. Nat.* I. 5.)

I have reserved for final consideration a passage which in itself appears to me almost conclusive upon the subject. I allude to vv. 99—102,

> Torva Mimalloneis implerunt cornua bombis,
> Et raptum vitulo caput ablatura superbo
> Bassaris, et lyncem Maenas flexura corymbis
> Evion ingeminat: reparabilis adsonat Echo.

A single glance is sufficient to discover the special character of the above lines. They are certainly no *parody* on the original passage in Catullus (*Carm.* LXIV. 257); for, with the exception that they do not read connectedly, the style of the original is hardly exaggerated, and the plagiarisms are too wholesale and direct to allow of their being called an *imitation.* They are in fact a *réchauffé* of the passage in question, words and phrases of which have been so pieced together that the original connection is lost, a practice specially ascribed to Nero and his friends by Tacitus (*Ann.* XIV. 16); 'Carminum quoque studium [Nero] affectavit, contractis quibus aliqua pangendi facultas necdum insignis erat. Hi *cenati* considere simul et *allatos vel ibidem repertos versus connectere* atque ipsius verba quoquo modo prolata supplere. Quod species ipsa carminum docet *non impetu et instinctu nec uno ore fluens.*'

Allusions to Nero in the *Fourth* Satire.

The Fourth Satire I have always held to be a yet more direct attack on Nero, levelled in this case against the incapacity and immorality of his government. Without some theory of this kind the introduction of Alcibiades into the Satire becomes in itself an affected and unintelligible device on the part of the poet, while he is the character of all others likely to have suggested itself as the somewhat heroic counterpart of that of the reigning emperor. The youth and inexperience (cf. vv. 4, 5), as also the personal attractions (ver. 20), of Alcibiades were to a great extent reproduced in Nero, who came to the throne before he was seventeen and was at that time singularly handsome in appearance.

Above all, the discreditable actions alluded to in vv. 35, 36 are known facts in Nero's life, while, so far as our information goes, they have no direct reference to the life of Alcibiades. And the same remark applies even more strongly to ver. 49,

Si puteal multa cautus vibice flagellas,

the only satisfactory explanation of which is to be found in the description of Nero's nightly rounds given in Tac. *Ann.* XIII. 25, and Suet. *Nero* 26, the former of which passages I quote in full: 'Quinto Volusio, P. Scipione coss., otium foris, foeda domi lascivia: qua Nero itinera urbis et lupanaria et diverticula, veste servili in dissimulationem sui compositus, pererrabat, comitantibus qui raperent venditioni exposita et obviis vulnera inferrent, adversus ignaros adeo, ut ipse quoque acciperet ictus et ore praeferret...Nero autem metuentior in posterum milites sibi et plerosque gladiatores circumdedit: qui rixarum initia modica et quasi privata sinerent: si a laesis validius ageretur, arma inferrent.'

Did Persius imitate Lucilius and Horace?

In alluding to the style and character of the Satires both the biographer and the Scholiast state that Persius copied Lucilius. If so, it can only have been in the matter of his *subjects* (as for instance in the case of the 3rd Satire), for there is nothing in common between the close obscure style of our author and the diffuse simplicity of Lucilius, or between his vague generalities and the brusque outspoken invective of the older satirist. It is far more probable that he imitated Sophron the Syracusan or some other early writer of mimes, in evidence of which Jahn adduces the frequent recurrence of proverbial or popular phrases, such as *excutere aristas*, *olla fervebit*, &c., but more particularly the fact that the abruptness of his transitions is almost entirely obviated if the Satires are recited aloud and a change of voice introduced to mark a change of character or scene. That Persius drew largely upon Horace, not only for his ideas but also for the language in which he clothed them, is I imagine an accepted belief, and a glance through the references to Horace contained in this or any other edition of our author would suffice to prove the fact. But when it is suggested (and Jahn appa-

rently countenances the suggestion) that Persius did this deliberately and, in his attempt to improve them, often spoilt the conceptions of Horace, I should be very loth to accept a theory which casts such an unnecessary reflection not only on the originality, but also on the good taste of our author. It may be little credit to a poet to admit that he has plagiarised even unwittingly upon a brother author, and from this imputation it is impossible I think to free Persius; but it is a far graver reproach, and (so far as I can see) in the present instance quite an unnecessary one, to suppose that he deliberately selected ideas and phrases for adaptation and, in the adapting, spoiled them. In default of all direct evidence on the subject it is far more charitable, and I believe more consistent with the character of the imitations, to suppose that he had selected Horace for his model and had studied him so carefully that he *unconsciously*, or at least *involuntarily*, adopted his forms of thought and of expression. This is certainly the idea which I have gathered from a careful consideration of the passages in question. Sometimes it is the conception which is remembered, and the form in which it is put totally altered: sometimes on the other hand it is a striking word or phrase which is made the text for an argument altogether his own; but in no case can I find a passage which countenances the belief that our author deliberately set himself to 'improve upon' his own standard of perfection, Horace, a task for which he would have been the first to admit his peculiar disqualification.

The reception of the Satires.

On the publication of the Satires, 'editum librum continuo mirari homines et diripere cæperunt,' says the biographer ('*diripi* dicitur is, quem omnes tanto favore expetunt ut non possit cunctis satisfacere', Jahn), a statement which is confirmed by the story of Lucan's unqualified praise, and by such passages as Quint. x. 1. 94,

'Multum et verae gloriae, quamvis uno libro, Persius meruit,' and Martial IV. 29. 7.

> Saepius in libro numeratur Persius uno
> Quam levis in tota Marsus Amazonide.

But the height of his reputation was reserved for a later age, when (as Jahn says) 'Praecipue scriptores Christiani ob ethicam gravitatem et morum corrigendorum severitatem Persium probarunt, neque erubuerunt eum sequi non solum poetae, qui carminibus religionem Christianam celebrarunt, ut Prudentius et Sedulius, sed patres etiam ecclesiastici ut Lactantius...Augustinus...omnium autem maxime Hieronymus.'

The completeness of the Satires.

It now only remains for me to consider the question of the completeness or incompleteness of the Satires in the form in which we have received them. It has arisen in connection with a remark made by the biographer to the following effect: 'Hunc ipsum librum imperfectum reliquit. *Versus aliqui dempti sunt ultimo libro*, et quasi finiturus esset leviter correxit Cornutus et Caesio Basso petenti ut ipsi cederet tradidit edendum.'

On the strength of this statement two opposite theories have been founded:

(i) By Macleane, who takes the words to mean that our Sixth Satire is incomplete, and adds that line 75 'begins a new branch of the subject, which is left unfinished;'

(ii) By Jahn, who admits the incompleteness of the Satires as a whole but regards the Sixth as complete in its present form. His chief reason for this opinion is the belief that this, the last Satire in our arrangement, is really the earliest or one of the earliest of the series, and on that account less likely to have been left in an unfinished state than the first Satire, which on the contrary he would place very late in the order of composition chiefly on the strength of the allusions to Pedius

Blaesus (*Sat.* I. 85), and to the Attis of Nero (*Sat.* I. 93 sqq.).

After a careful consideration of the arguments advanced on both sides I must give in my firm adherence to Macleane's theory, that it is the Sixth Satire to which the remark of the biographer alludes, though I should most certainly not print it as he has done with the marks of incompleteness at the end, for the simple reason that *I do not believe the end to be the unfinished part.* Granting the assumption that the last written satire is of necessity the one left incomplete, I am perfectly unconvinced by the two arguments on which Jahn relies for proving the early date of our Sixth Satire and the later date of the First. So little can be determined definitely on the subject of the allusions to Nero that, however we may use them conjecturally to explain obscure passages in the author, it would be altogether unsafe to rely upon them for constructing a theory of dates; while, as regards Pedius, I have done my best in my note on the passage to prove that he is not the person whom Jahn thinks him to be. Add to which I can see no trace of incompleteness in the first or indeed in any of the Satires with the exception of the last, for the fourth, short as it is, is perhaps not inadequately treated when we consider the character of the subject and the fact that he was unable, through fear of Nero's anger, to press the parallel with Alcibiades through all its details. But, as regards the Sixth Satire the case is altogether different, and, whatever might be proved as to the actual date of the poem, I should still see in it the strongest internal evidence in favour of Macleane's theory. For, independent of the statement of the biographer, it is impossible to read the Satires as a whole without being conscious of a marked difference in the style of the last as compared with that of the other five. In the first place it is

unquestionably the most difficult, and that mainly from the extreme brevity with which the several parts of the subject are treated. It reads, in fact, like a parody on the style of Persius, for in a short compass it exemplifies all his worst faults in an exaggerated form. In no other Satire, so far as I can discover, are the transitions so abrupt: take for example vv. 37, 41, 52, and in particular ver. 75 *Vende animam lucro*, which last has so little apparent connection with the preceding lines that, as Macleane well remarks, it is impossible to account for its place in the Satire, except by the theory of incompleteness. But more than this, the Satire in its present form contains two unexplained references: (i) the incidental allusion to *tuus iste nepos* (ver. 71) of whom no previous mention had been made, and (ii) the expression *neu dicta repone paterna* (ver. 66), where the use of the verb *reponere*, to 'retaliate,' implies a previous injunction which is not found in the Satire as it has come down to us, for ver. 25 *Messe tenus propria vive et granaria* (*fas est*) *Emole*, the passage to which it is commonly supposed to refer, is clearly from the context a recommendation to *liberality* rather than to *economy*. When, in addition to the internal evidence, we consider that this is at the same time the natural interpretation of the biographer's statement, we may fairly I think conclude that, in its present form, the Sixth is little more than a skeleton Satire containing the heads of the subject as he had intended to work it out in detail, with a completed passage thrown in on occasion as for instance the description of the triumph (ver. 43—51). If it was from this Satire that his friends suppressed the unfinished parts (*versus aliqui dempti*, sc. lines hastily or partially completed like many in the Aeneid) and thus gave it a false appearance of completeness, the very effect would have been produced which gives to the poem its distinctive character. Up to this point I

can entirely concur in the opinion expressed by Macleane that the Satire in its present form is only a fragment, but when he appends the marks of incompleteness to the line 'Inventus Chrysippe tui finitor acervi' I believe he has committed an error of judgment, and that he has marked as incomplete the only part of the Satire which we may safely pronounce to have received the finishing touch of the poet. Whatever alterations or additions he might have intended to introduce into the body of the Satire, and however inadequately the subject of avarice is treated in the last six lines, we may fairly assert that the lines in question, more especially the last of them, would always have retained their present position as the close of the present Satire, and in all probability of the Satires as a whole. There is something peculiarly out of taste in appending the marks of incompleteness to a paragraph which both in sense and in sound closes the subject with such admirable effect. One feels intuitively on reading the lines that they contain the climax, though no more than the climax, of a diatribe against Avarice, and that not one word more could have been added to the subject or the Satire, which is at once summed up and exhausted by 'Inventus Chrysippe tui finitor acervi.'

MSS of Persius.

To attempt anything like a detailed account of the authority and readings of all the MSS of Persius, no less than sixty-seven of which have been quoted and described by Jahn, would of course be beyond the scope of the present edition. At the same time it may perhaps be of use to the general reader, in cases where the editors differ, to know what is the reading of the four MSS which in point of authority stand alone at the head of the list. In all such cases the readings appended to the text are derived from Jahn's edition, as also the descriptive notice given below of the character and authority of each particular MS. I have added the

readings of the Cod. *Galeanus*, as possessing a local interest, in cases where they appeared to me to exhibit a distinctive character.

(i) 'Codex *Montepessulanus* celeberrimus (*Mp.*), qui praeter Nonium etiam Persii satiras continet, teste Haenelio membranaceus saeculo IX. scriptus. Is enim in fine subscriptionem monstrat.' *Mp.*

(ii) 'Codex eadem subscriptione insignis Romae in tabulario basilicae Vaticanae (*Rom.*), ex Niebuhrii sententia saec. X., ex archivarii saec. XI. scriptus.' The *subscriptio* alluded to in the above notices is to the effect that they were both copied from a MS written in the year A.D. 402 by one Fl. Julius, in consequence of which they are generally referred to as one MS, and their united authority is thus described by Jahn: 'apparebit primum codd. *Mp.* et *Rom.* ex eodem fonte manasse, et *Mp.* paulo quidem altero emendatius scriptum esse, nec alterum ex altero descriptum videri, tum codicem illum maximam partem verba Persii ita exhibuisse, ut per ceteros codices nobis servata sunt. Id enim praecipue assequi volui, ne quis vitia codd. *Mp.* *Rom.* singulare quid portendere putet....Revera utrumque codicem ex eodem libro descriptum esse apertum est ex miro utriusque consensu, qui tantus est, quantum in duobus codd. exspectare possis. Contra non esse alterum ex altero descriptum diversitates quaedam monstrant, quibus probatur, diversis locis alterutrum librarium codicis archetypi ductus melius intellexisse...verum mendis eorum inter se comparatis, quid in codice scriptum fuerit, intelligi posse... Nullum omnino codicem inveni, qui praeter *Mp.* et *Rom.* ad idem archetypon referri possit.' *Rom.*

(iii) 'Codicis palimpsesti *Vaticani* fragmentum (*Vat.*). In celeberrimo illo codice rescripto olim Bobiensi, in quo ante saec. X. concilium primum Chalcedoniense scriptum est, cujus pars altera in bibliotheca Ambrosiana, *Vat.*

altera in Vaticana servatur, et e quo tot praeclaras scriptorum antiquorum reliquias A. Maius in lucem protraxit, in eo igitur unum quoque Persii folium inventum est. Leguntur in hoc folio Sat. I, ver. 57—103, neque tamen in tam antiquo codice incorrupti. Scribendi ratio eadem fere, quae in *Mp. Rom.;* etiam vitiorum quaedam ad corruptionis genus accedunt quod in *Mp. Rom.* observatum est. Non tamen ex eodem cod. ductum esse *Vaticanum* vel in tam exiguo spatio certo dijudicari potest.'

B 1. (iv) Codex bibliothecae *Bernensis* (B 1.) 'membranaceus saec. X. Egregie scriptus est, perpaucis scripturae compendiis. Deest huic codici folium quartum, in quo scripti erant I. 96—II. 48. Usus eo est jam Casaubonus, qui perantiquas clarissimi viri Jacobi Bongarsi membranas vocat et magni aestimat; etiam mihi summae auctoritatis fuit.'

γ. (v) Cod. *Galeanus* (γ), 'inter manuscriptos Galeanos in bibl. S. Trinitatis Collegii Cantabrigiensis, mira arte in pulcherrimis membranis scriptus; commemoravit eum aliquoties Bentleius.' A friend, to whose kindness I am indebted for several readings from the above MS, gives the twelfth century as its probable date.

AULI PERSII FLACCI SATIRÆ.

PROLOGUS.

THIS short poem or 'prologue' (as it is styled by the grammarians) is generally supposed to have been written by Persius as an Introduction to one or more of the Satires. Short and simple as it is, we shall nevertheless find no small difficulty in determining its import and relation to the satires to which it is prefixed. In the first place it contains two statements which are directly at variance with what we know of Persius from other sources, for it speaks of him as *semi-paganus* ('half-educated') and suggests that he wrote for pay, whereas our best authority for the life of Persius expressly states that he was a 'wealthy Roman Eques, connected by blood and marriage with men of the highest rank.'

Let us notice briefly the attempts which have been made to explain the apparent discrepancy. It is certainly possible that 'semi-paganus' may refer solely to his education as *poet* (cf. Catul. *Carm.* XXII., more especially the line *Idem inficeto est inficetior rure*) but, taking this for granted, the second and more inexplicable imputation of poverty remains to be accounted for.

(i) Macleane suggests that 'the verses are no more than an apology for his presumption in presenting his offering to the Muses'—which may very possibly be true: that 'the lines have the appearance of a fragment'—an entirely gratuitous supposition, and unsupported, so far as I can discover, by the slightest evidence: that the allusions to rusticity and want 'can only have been intended for a joke'—an idea utterly irreconcileable with what we know of the character of Persius, unless an adequate motive can be assigned for the misrepresentation.

(ii) Jahn thinks the difficulty may be solved by supposing that Persius identifies himself for the time being with the mercenary poets whom he afterwards exposes in the first Satire. He consequently regards the poem

as deprecatory in tone, and as forming an introduction to the first Satire only, to which allusion is made in *carmen nostrum* v. 7. This explanation, although far preferable to that proposed by Macleane, is I think open to two objections, (α) that it suggests no motive for an exactly similar misstatement of facts in v. 9—11 of the first Satire, of which he offers the following extremely lame interpretation '*Canities* non de ætate intelligendum est sed de corporis animique eorum statu qui omni luxuriæ genere dissoluti ante tempus senes facti sunt;' (β) that it is not borne out by the concluding lines of the Prologue, the translation of which has to be forced to suit it.

(iii) Perhaps the following explanation will appear more probable: that the first and fourth Satires are direct personal attacks on the character of Nero, in which case the Prologue may reasonably be regarded as an elaborate misrepresentation of facts intended to divert public attention from the real author of the Satires. That Persius and his friends had fears for his safety may fairly be inferred from the dialogues introduced at the beginning and end of the first Satire (v. 1—12; 107—121), and the alteration of reading in line 121 was in all probability necessitated by a similar cause. So when we find the poet, who died before the age of *thirty*, talking of his 'grey hairs, asceticism and advanced life,' we are forced to look about us for a theory which may suggest a motive for such deliberate misrepresentation on the part of a man who had all the abhorrence of the Stoics for a falsehood.

I the above explanation be accepted it makes but little difference whether we adopt the opinion of Jahn, Passow, and Casaubon that these lines are to be taken in connection with the first Satire only, or the one more generally received which accepts them as an introduction to the entire body of the Satires. In either case I should not regard them as written by way of self-depreciation, but rather in justification of his powers: a view which is borne out by the parallel passages at the beginning and the end of the first Satire.

The metre is the scazon or choliambic, so called from the halting effect produced by the introduction of the final spondee. For other examples cf. Cat. *Carm.* 44, and Martial, Bk. VII. *Ep.* 26. 1, where the metre is addressed by name *Apollinarem conveni meum. scazon.*

ARGUMENT.

I lay no claim to inspiration, for I never drank from Hippocrene nor dreamt upon Parnassus (1—3). All such pretensions I leave for poets of established reputation. I am but little better than a country clown who bring my offering to the poets' store (4—7). But as hunger can teach the parrot and the pie to speak (8—11) so, if the hope of coining money shall present itself, the parrots and pies of the poet world will make efforts that may almost pass for the result of inspiration (12—end).

Nec fonte labra prolui caballino,
Nec in bicipiti somniasse Parnasso
Memini, ut repente sic poeta prodirem.
Heliconiadasque pallidamque Pirenen

1. 'I have not bathed my lips in the fountain of the hack nor remember to have dreamed on two-peaked Parnassus, to account for my appearance in this new character of poet.' These were the legitimate methods of securing inspiration: cf. Prop. III. 3. 5, and Cic. *Acad. Pr.* II. 16. 51, as also for the dream of Ennius which is again alluded to in *Sat.* VI. 10.

fonte caballino] So *gorgonei caballi* Juv. *Sat.* III. 118, as having been produced by the stroke of Pegasus' hoof. Of *caballino* the Schol. says *Caballino autem dicit non equino, eo quod Satirae humiliora verba contingant*, but the poet is here purposely contemptuous, by way of implying, as he does throughout the prologue, that there are other agencies besides so-called inspiration which may make a man a very fair poet.

2 **bicipiti]** Cf. Soph. *Ant.* 1126 *σὲ δ' ὑπὲρ διλόφου πέτρας στέροψ ὄπωπε λιγνύς*, Ovid, *Met.* I. 316, and Herod. VIII. 32. 39, who speaks of the two peaks as Tithorea and Hyampeia respectively.

3. **sic]** 'just as I was' Macleane, but I cannot altogether acquiesce in this rendering. In the passage he cuotes from Soph. *Ajax*, v. 1206 *κεῖμαι δ' ἀμέριμνος οὕτως* the meaning of *οὕτως* is 'as I *am:* as you see me,' rather than 'as I *was*,' and *ἀμέριμνος* is there introduced to define *οὕτως*, 'uncared for even as you see me.' So here trans. 'In this character, I mean as a poet.' And the same explanation will suit in Horace, *Carm.* II. 11. 14, and Virg. *Æn.* III. 667, while the accumulation of ideas conveyed in *repente* and *poeta* makes any other interpretation extremely awkward in the present passage.

4. 'Your Heliconian maidens and your pale Pirene I leave for those around whose busts the clinging ivy twines.'

pallidam Pirenen] Paleness was

Illis remitto, quorum imagines lambunt
Hederæ sequaces: ipse semipaganus
Ad sacra vatum carmen affero nostrum.
Quis expedivit psittaco suum χαῖρε,
Picasque docuit verba nostra conari?

ver. 5. *relinquo* B1. Jahn; *remitto* Mp. Herm. Koenig, Macl.
ver. 9. *picamque* Mp. Herm.; *picasque* B1. Jahn, Macl. Koenig. *nostra verba* Jahn; *verba nostra* Mp. B1. Herm. Koenig, Macl.

the essential characteristic of poets and other men of study. Cf. I. 26 *En pallor seniumque* and Hor. *Ep.* I. 19. 17 *Quod si Pallerem casu, biberent exsangue cuminum.* Pirene was the spring near Corinth at which Bellerophon caught and harnessed Pegasus.

5 **Illis**] sc. the standard poets of antiquity, casts of whom had been collected by Augustus and placed in his new library on the Palatine. Cf. *Sat.* II. 56 (note), Ovid. *Trist.* III. 1. 71.

imagines] Cf. Ovid. *Trist.* I. 7. 1, Juv. *Sat.* VII. 29 *Ut dignus venias hederis et imagine macra.*

6 **sequaces**] 'pliant,' 'curling,' is the literal meaning. Cf. flammas *sequaces* Virg. *Aen.* VIII. 432, fumos *sequaces Georg.* IV. 230, and *Aen.* VI. 146 Carpe manu; namque ipse volens facilisque *sequetur.*

semipaganus] 'half a clown' sc. half educated, but cf. Introduction. Casaubon would translate 'only half a *soldier* in the lists of poetry,' (Cf. Plin. *Ep.* VII. 25), while Jahn refers it to the *pagani* or members of the *pagus*, all of whom shared in the same sacred rites. But the remark of the Schol. *Pagani dicuntur rustici qui non noverunt urbem* suggests a simpler and more probable interpretation.

7 **vatum**] 'poet priests.' A distinction is possibly intended between the *vates* and the humbler *poeta.*

carmen] Either the Satires as a whole or the first in particular. Cf. Introduction.

8 'Who taught the parrot to articulate its 'Bon jour,' and magpies to attempt our human speech?'

suum χαῖρε] We may gather from the letters of Cicero and Pliny that it was a common custom in Rome to enliven conversation by the introduction of familiar Greek idioms, and Jahn's criticism is again overstrained when he proposes to render *suum χαῖρε* by 'its *native* greeting' because the parrot was a *foreign* bird, as opposed to the *verba nostra* or 'good Latin' of the indigenous magpie!

9 **conari**] A few MSS here introduce *corvos quis olim concavum salutare?* a line which sufficiently condemns itself.

11 **venter**] 'Hunger, so clever in imitating utterances which nature has denied.' Cf. Ἄπενία, Δίοφαντε, μόνα τὰς τέχνας ἐγείρει, Theocr. XXI. 1.

artifex sequi] For this common Greek construction, cf. *Sat.* I. 59, and again, I. 70.

12 **Quod si**] Mr Paley would refer these lines to the flatterers denounced in the 1st Satire, who, for pay, would persuade themselves that a crow was a poet, and praise accordingly.

Macleane, on the other hand, would translate, 'only pay them for their trouble, and these miserable poets will spout away as if their stuff was Muses' nectar.'

Magister artis ingenique largitor
Venter, negatas artifex sequi voces;
Quod si dolosi spes refulserit nummi,
Corvos poetas et poetridas picas
Cantare credas Pegaseium nectar.

ver. 12. *refulgeat* Mp. Herm.; *refulserit* B1. Jahn, Macl. Koenig.

I have already suggested in the argument the only interpretation which appears to me to suit at once the context, the repetition of the word *picas* and the contrast implied in *quod si*. 'A process of starvation may teach pies to talk, but the hope of making a fortune can do more, for it can teach the pies of the poet-world—myself, for instance—to produce very creditable poetry.'

dolosi] A generic epithet; the Greek δόλιον κέρδος (Pind. *Pyth.* IV. 140. *Diss.*). But Jahn, *quia ejus splendor poetas facit qui facultate poetica destituti sunt.*

13 **poetridas**] The feminine form in consideration of the gender of picas, and not (as Jahn suggests) by way of a covert attack upon the female poets of the day.

14 **Cantare...nectar**] Cf. *manare poetica mella*, Horace, *Ep.* I. 19. 44. Most of the MSS, with the exception however of the two best, read *melos* for *nectar* in defiance of the metre. Macleane well suggests the probability of *melos* being a gloss, the original of which was *mel.*

Pegaseium] Sc. the poetry of inspiration. Cf. ver. 1.

SATIRA I.

THIS Satire contains an elaborate attack on the literary taste of the day, and on Nero personally as the head and chief offender. The subject is introduced by a line, presumedly his own, which Persius recites to a friendly critic, who no sooner hears it than he attempts to dissuade him from publishing (1—3). On this Persius expresses his contempt for public opinion (4—7), his qualifications for writing and his consequent inability to comply with his friend's request (8—12). At this point he abruptly breaks off and commences his attack upon the poets of the day. All write (he says) solely with a view to recitation (13—18) and popularity, however gained, whether at the expense of morality or by success as a school-book (19—30). He proceeds to exhibit the true character of all such applause, which is bestowed indiscriminately on all authors who can afford to purchase it (31—55), on Nero for instance (56—75), and on poets who are worthless or obsolete, as Labeo and Pacuvius (76—82). This desire for applause, he adds, is no less the bane of the law-courts (83—92). Granted that the poetry of the present day has lost some of the roughness which characterized the earlier style, it has at the same time lost all its vigour and manliness (93—106). All this may be very true, you say, and yet it may not be advisable to proclaim it to the world. Well then I yield to fate and say no more (107—114). Yet Lucilius and Horace were satirists before my time. I must just whisper my secret to the pages of my book and, what is more, call on all true lovers of satire to read and appreciate it (115—end).

The following Satire should be carefully compared with the CXIV letter of Seneca, in which the author treats of this depravity in literary taste and regards it as a direct consequence of the morality of the age.

O curas hominum! o quantum est in rebus inane!
Quis leget haec?—Min' tu istud ais? nemo hercule.—Nemo?

1—7] (It has been suggested that the 'friendly critic' in the following passage may be no other than Cornutus. I have accordingly distinguished the two speakers by the initials P. and C.) P. O the trou-

Vel duo, vel nemo.—Turpe et miserabile.—Quare?
Ne mihi Polydamas et Troiades Labeonem
Praetulerint? nugae! non, si quid turbida Roma

bles of mankind! O what vanity there is in the world! C. Who will read rubbish like that? P. Is it to me you make that remark? No one, of course. C. No one? P. Perhaps, at the most, two; perhaps not one. C. How discreditable and pitiable! P. Why so? From the fear lest our Polydamas and his Trojan ladies should prefer Labeo to me? Nonsense. No need because puzzle-headed Rome disparages a poem that you should range yourself with her or adjust the faulty tongue of your balance by the application of her scales; nor, in a word, look beyond yourself (*not*, as it is translated by Macleane and others, 'Nor look for yourself in the world around you' on the analogy I suppose, of such expressions as Γνῶθι σεαυτόν, and *atque aliis de te quam tu tibi, credere noli*).

1] This (not line 2, as the Schol. says) is possibly borrowed from Lucilius, the Satirist, though it is here made to do duty as the poet's own composition. It contains in itself (as Jahn well remarks) a satire on the world in general, and may therefore be regarded as the text or theme which the poet will proceed to work out in detail.

2] Hermann's arrangement of this and the following line appears to me decidedly preferable to that suggested by Macleane. It gives animation to the dialogue, and avoids the wearisome reiteration *nemo hercule, nemo; vel duo vel nemo.*

3 **vel duo, vel nemo**] A stronger form of denial than the Greek ἢ τις ἢ οὐδείς, and, on that account, hardly to be compared with it. In the Latin formula it is the *nemo* which is emphatic, in the Greek the τις.

4] Cf. Hom. *Il.* XXII. 100, Πουλυδάμας μοι πρῶτος ἐλεγχείην ἀναθήσει, and again ver. 105, αἰδέομαι Τρῶας καὶ Τρωάδας ἑλκεσιπέπλους. The expression was by this time proverbial (Cf. Cic. *ad Att.* II. 5, VII. 1, VIII. 16).

ne] Sc. *turpe est* (*quia cavendum est*) *ne...* For similarly condensed expressions cf. Madvig *ad Cic. de Fin.* V. 3, 8 (Jahn).

Polydamas et Troiades] Nero and his effeminate court. For the taunt cf. *Aen.* IX. 617, *O vere Phrygiae, neque enim Phryges!* It is not impossible that the poet intended a secondary allusion to their boasted descent from Trojan families. Cf. *Trojugenae*, Juv. I. 100; *Trossulus* ver. 82.

Labeonem] He is the Attius Labeo of ver. 50, and translated the Iliad and Odyssey into Latin. As the stock specimen, ὠμὸν βεβρώθοις Πρίαμον Πριάμοιό τε παῖδας becomes in his version *Crudum manduces Priamum Priamique pisinnos.*

5 **Non**] for *ne*, in defiance of the rule laid down by Quint. I. 5. 50. Cf. Macl. on Hor. *Od.* I. 13, 13, Pers. *Sat.* V. 45, and the still more unusual *Disce nec invideas* (*Sat.* III. 73), where no negative has preceded.

turbida] alludes rather to the confusion of the mind than (as Macleane supposes) to the bustle and turmoil of the city.

6 **examen**] sc. *exagimen*, id quo quid *exigitur* vel *exactum fit.* This is one of the technical illustrations so often resorted to by the Stoics. Other examples are the Pythagorean Υ (III. 56), the straight line of virtue and the crooked lines of vice (IV. 11). *Examen* and *trutina* here refer to different instruments 'Do not try to correct the erring tongue of your delicate balance by applying to it a pair of ordinary scales.' Cf. Cic. *Or.* II. *haec nostra oratio multitudini est accommodanda ad oblectandos animos, ad impellendos, ad ea probanda quae non aurificis statera sed quadam popu-*

Elevet, accedas, examenve improbum in illa
Castiges trutina, nec te quaesiveris extra.
Nam Romae quis non—? ah si fas dicere! sed fas;
Tunc, quum ad canitiem et nostrum istud vivere triste
Aspexi ac nucibus facimus quaecumque relictis,
Quum sapimus patruos; tunc, tunc, ignoscite—"nolo."
Quid faciam? sed sum petulanti splene cachinno.
Scribimus inclusi, numeros ille, hic pede liber,

ver. 8. *Romae* est *quis non*—? B 1. Jahn; *Romae quis non*—? Mp. Herm. Macl. Koenig. *ac—si* B 1. Jahn; *ah si* Mp. Herm. Koenig.
ver. 13. *inclusus numeris* em. Markland ad *Stat. Silv.* IV. 5. 67.

lari trutina examinantur, while, in Satire V. 101, *examen* is specially used of the more delicate instrument (*statera*). On the other hand Jahn, followed by Macleane, would make both the *examen* and the *trutina* part of the common scale and translate 'Don't you attempt to correct the erring tongue in the people's balance,' an idea which is foreign to the whole context, as the original advice was 'Hold to your own opinion,' *not* 'Try to force the opinion of the world.'

8—12] In the following lines I heartily concur with Jahn and Macleane who assign *nolo* (ver. 11) to the critic instead of to Persius, and read the next line as given in the text. The entire passage may then be translated thus: 'For at Rome who is not—? O that I might only say the word! nay, I *may* say it now that I consider my grey hairs and this ascetic life I lead and the pursuits I follow since I put away childish amusements, now when I feel burning within me the wisdom of the uncle, now, now do pray permit me. 'Impossible' you answer. Then what am I to do? For I am mirthful and of a satirical humour.'

8 **quis non**] 'tongue-tied to Nero' (whether from fear or the hope of future favour) is what he would probably have added had his friend allowed him.

9 **istud vivere**] τὸ ζῆν τοῦτο. This particular instance of the infinitive used for the substantive is noticed by Quintilian VI. 38. Cf. also *scire tuum*, *ridere meum* in this satire, (ver. 27, 122).

This pretended asceticism and *canities* would give Persius a claim to rebuke the young, while it might screen him from the notice of Nero.

10 **nucibus**] the boys' substitute for *dice*, which latter they were not allowed to use. Cf. Hor. *Sat.* II. 3. 171, and Martial V. 84. 1, *Jam tristis nucibus puer relictis Clamoso revocatur a magistro.*

11 **patruos**] Like the *noverca*, the *patruus* was proverbial for severity. Cf. *Sat.* II. 10, where the nephew prays to be rid of him; also Hor. *Sat.* II. 3, 88., *Carm.* III. 12. 3 &c.

nolo] Herm. reads the line thus *tunc, tunc—ignoscite, nolo; Quid faciam? sed sum petulanti splene—cachinno;* but *nolo* can hardly be assigned to Persius, whose eagerness to obtain the required permission is manifest, though he pretends to place the decision in his opponent's hands. Add to which the position of *sed* is rendered extremely awkward by the change,

Grande aliquid, quod pulmo animae praelargus anhelet;
Scilicet haec populo pexusque togaque recenti
Et natalicia tandem cum sardonyche albus
Sede leges celsa, liquido quum plasmate guttur
Mobile collueris, patranti fractus ocello.
Hic neque more probo videas nec voce serena
Ingentes trepidare Titos, quum carmina lumbum
Intrant, et tremulo scalpuntur ubi intima versu.

ver. 19. *sonora* γ.

'Do pray permit me; I would rather not do it, yet how can I help myself? *but* I am.....'

12 **Quid faciam?**] We must supply after *faciam* something to this effect, '*I would gladly oblige you*, but the fact is I am carried away by my satirical humour.'

splene] Laughter was assigned to the *spleen*, as anger to the *gall*, love to the *liver*.

cachinno] For this substantive form cf. *gluto* (v. 112.) from *glutus*, *popino* from *popina*, *ganeo* from *ganea*.

13—30] All write with a view to public recitation and applause.

13 **inclusi**] 'boxed up in our studies.' Why Macleane should alter *inclusi* to *inclusus* and yet translate as if he read *inclusi* I cannot conceive. The alteration destroys the balance of the sentence, which is improved on the contrary by the very graceful emendation *inclusus numeris* mentioned to me by Mr. Paley, 'We all of us write, one hampered by metre, another unfettered by such restriction.' In either case *numeros* and *pede* are here identical in meaning.

14 **Grande aliquid**] 'something grand to be spouted by the lungs most lavish of breath.' For *anhelet* in this sense cf. Quint. XI. 3. *Sunt qui crebro anhelitu imitentur jumenta onere et jugo laborantia.*

15 **scilicet**] 'for of course you intend this for the people.' *Scilicet* denotes the thought in the composer's mind rather than the irony of Persius at the character of the poems.

pexus] 'with hair well combed, and toga fresh from the fuller's hands, and the birthday ring at last upon your finger.'

16 **tandem**] when the great day has at last come round.

17 **leges**] *legens* al., which is supported by nearly all the MSS; *leget* Macl. I had retained *legens* with Jahn and Herm. as giving greater definiteness to the imaginary scene, and as more likely to have been altered than the easier readings *leges*, *leget*. Yet *leges* is far better Latin, while *es* and *ēs* are constantly interchanged in the MSS.

plasmate] probably a gargle for clearing the voice, although in the passage from Quint. (I. 8), which Macleane quotes in support of this interpretation it seems rather to mean an affected modulation of the voice than a gargle: *Sit lectio non in canticum dissoluta nec plasmate, ut nunc a plerisque fit, effeminata.* Cf. Plut. *vit. Brut.* 34, εἰσῆλθε μετὰ πλάσματος φωνῆς ἔπη περαίνων.

18] 'glinting the while with wanton eye.'

20 **trepidare**] 'fidget.'

Ingentes Titos] Ironical. Cf. *Celsi Rhamnes* (Hor. *A. P.* 342). *Titos* is here put for *Titienses* (one of the three centuries of equites formed by Romulus), and so for the aristocracy of Rome. (Macl.).

21 **ubi**] *Ut* Heinrich, although

Tun', vetule, auriculis alienis colligis escas?
Auriculis, quibus et dicas cute perditus *ohe!*—
Quo didicisse, nisi hoc fermentum et quae semel intus
Innata est, rupto iecore, exierit caprificus?—
En pallor seniumque! O mores! usque adeone
Scire tuum nihil est, nisi te scire hoc sciat alter?—
At pulchrum est digito monstrari et dicier *hic est!*
Ten' cirratorum centum dictata fuisse
Pro nihilo pendas?—Ecce inter pocula quaerunt
Romulidae saturi, quid dia poemata narrent.

most of the MSS and editions have *ubi*.

Trans. 'while their marrow is tickled by the quavering lines.'

22] 'What *you*, old sinner, pander thus to the ears of others, ears to which even you, lost to shame as you are, would cry out "enough"?'

vetule] like *senium*, (ver. 26). The age of the offender aggravates the offence.

23 **dicas**] Emphatic like *dicam* (ver. 56) nothwithstanding the omission of the personal pronoun in both cases.

cute perditus] like *fronte perditus*, of a brow from which all modesty has been lost, 'unblushing in vice.' Cf. *Sat.* v. 104, *exclamet Melicerta perisse Frontem de rebus.* The interpretation 'puffed up by flattery' is far less suitable to the context, even supposing that *cute perditus* could mean 'dropsical' which I do not believe, in spite of Jahn and Macleane.

ohe!] Cf. Hor. *Sat.* II. 5. 96; Mart. IV. 91. 1 *Ohe jam satis est, ohe libelle!*

24] This is the answer of the imaginary poet. 'What is the use of learning if this leaven and all that is born in a man is not to burst from his liver like a wild figtree (from the tomb)?' For this use of *Quo*, cf. Juv. VIII. 9, XV. 61; for the metaphor of the figtree, cf. Juv. X. 145, *sterilis mala robora ficus* (Macl.)

26 **En pallor**] 'Shame, I answer, on your paleness and your hoary hairs,' (Cf. note to Prol. 4, and on *vetule* ver. 22). Heinrich gives these words to the preceding speaker, but, read thus as an apology, they are weak in the extreme.

28 **digito monstrari**] δακτυλόδεικτος εἶναι (Æsch. *Agam.* 1332). Cf. Hor. *Carm.* IV. 3. 22.

dicier] 'to hear people say of you, that's the man.' (οὗτος ἐκεῖνος). For this old form of the infinitive, cf. *fallier* III. 50.

29 **Tene**] We should translate by the emphatic nominative, 'would *you*, Persius, hold it for nothing?'

cirratorum] Cf. Mart. 9. 30. 7 *cirrata caterva magistri.* Youths of quality are meant, cf. the Gk. κομᾶν.

dictata fuisse] 'That you have been adopted as the lesson book,' because the repetition lessons were first dictated to the pupils by the master. Cf. Mart. VIII. 3. 15. *Prælegat ut tumidus rauca te voce magister*, and Juv. VII. 226.

30 **Ecce**] denotes an abrupt transition, 'Come see with me (says the poet) the true value of the praise you covet.'

31 **Romulidae**] Ironical like *Ti-*

Hic aliquis, cui circa humeros hyacinthina laena est,
Rancidulum quiddam balba de nare locutus,
Phyllidas, Hypsipylas, vatum et plorabile si quid,
Eliquat, ac tenero supplantat verba palato.
Assensere viri; nunc non cinis ille poetae
Felix? non levior cippus nunc imprimit ossa?
Laudant convivae; nunc non e manibus illis,
Nunc non e tumulo fortunataque favilla
Nascentur violae?—Rides, ait, et nimis uncis
Naribus indulges; an erit qui velle recuset

tos (ver. 20), *Trossulus* (ver. 82), *Romule* (ver. 87).

dia] An affected word, 'Let us hear (say the company) what his charming verses are about.' In other words they call for a recitation from some favourite author. Macleane imagines them to be 'discussing the character of true poetry,' an employment far too serious for the occasion and the company.

33—35] 'Reciting some stale ditty with a nasal twang drawls out the tale of Phyllis or Hypsipyle or any plaintive ditty of the poets, and minces the words as though his mouth were sore.'

33, 35] These lines may be an imitation of Hor. *Sat.* II. 3. 274 *Quid cum balba feris annoso verba palato?* Jahn would refer *rancidulum* to the affectation of the reciter. Cf. Mart. VII. 34. 7.

34 **Phyllidas**] All these are no doubt imitations (possibly improvised cf. ver. 51) of the well-known epistles of Ovid. In lines 98 sqq. we find a similar imitation of Carm. LXIV. of Catul. while ver. 70—75 contain another parody of a similar description. For the whole question of these after dinner recitations cf. Introd. to the Satires.

35 **eliquat**] sc. like wine filtering through a strainer. *Supplantat* is the Gk. *ὑποσκελίζειν*.

37 **levior**] in allusion to the inscription so common upon headstones, *sit tibi terra levis*.

38 **manibus**] The repeated use of the word *manes* (*manis*, 'good,' cf. *mane* [*tempus*] and *immanis*) for the 'bodily remains' of the dead, the offerings of meat drink and clothes which were habitually made to them, as likewise to the Genius or 'second self,' are all so many striking proofs of the materialism of the ancient world. Cf. *sepulcra diruta, nudati manes* (Livy); Prop. II. 13. 32, *accipiat manes parvula testa meos*, and especially Prop. IV. El. 7, in which Cynthia is represented as appearing after death with all the traces of the funeral-fire upon her person.

40—44] 'You are laughing, says he, and are too fond by half of that critical sneer. Can you find any one who will say that he would not be glad to have deserved the favour of the people, glad to have uttered words worthy of the cedar oil and to be leaving behind him verses that fear neither mackerel nor frankincense?'

40 **ait**] the imaginary opponent who took up the cudgels at ver. 24.

uncis naribus] Cf. ver. 118 *suspendere naso*. Horat. *Sat.* I. 6. 5, and again II. 8. 64; Mart. I. 4. 6 *Nasum rhinocerotis*.

Os populi meruisse, et cedro digna locutus
Linquere nec scombros metuentia carmina nec tus?—
Quisquis es, o, modo quem ex adverso dicere feci,
Non ego, quum scribo, si forte quid aptius exit—
Quando haec rara avis est—si quid tamen aptius exit,
Laudari metuam, neque enim mihi cornea fibra est;
Sed recti finemque extremumque esse recuso
Euge tuum et *belle*. Nam *belle* hoc excute totum:
Quid non intus habet? non hic est Ilias Atti
Ebria veratro? non si qua elegidia crudi

42 **Os populi**] not (as Macleane imagines) the same expression as that made proverbial by Ennius *volito vivus per ora virum*. In the latter case *ora* is the *lips* of men, in the former *os* is the favour expressed by a kind *look*.

cedro] For the custom of rubbing books with cedar oil to preserve them from decay cf. Hor. *Ars Poet.* 331 and Vitruvius, who says (II. 9) *Quae unguuntur cedro ut libri a tineis et carie non laeduntur*.

43 **scombros**] Cf. Hor. *Ep.* II. 1. 269 sqq., Mart. III. 2. 4 sqq. IV. 87. 8 *nec scombris tunicas dabis molestas* (addressed to his book).

44] At this point the poet adopts a more serious tone in place of the one which had given offence to his opponent.

45 **non ego**] Notice the emphatic position of *non*. 'I am the very last person to decline praise.' Cf. Hor. *Ep.* I. 19. 37 sqq. *non ego ventosae plebis suffragia venor*, and *Sat.* I. 6. 1.

aptius] 'any happy expression.' For the modest repetition Macleane well compares *quod spiro et placeo si placeo tuum est*.

exit] may be a metaphor from pottery 'turned off' from the wheel. Cf. Hor. *A. P.* 21 *Amphora coepit Institui, currente rota cur urceus exit*. The same word is used of a book in Martial, X. 70. 1, *Quod mihi vix unus toto liber exeat anno*. For an imitation of this passage cf. Quint. XII. 10. 26 *Audiam dicentem Non fecit hoc Demosthenes? et si quid exierit numeris aptius, fortasse non possit, sed tamen si quid exierit aptius, non erit Atticum?*

47 **fibra**] *Pars pro toto*. The liver was composed of four *fibrae* (Cels.). 'For verily my heart's not made of horn' (or else of *wood*, for the Latin may mean either).

48] 'But I *do* deny that your 'Euge' 'Belle' are the end and aim of all that is right.'

finis] the τέλος or 'final cause' of an action.

49 **excute**] 'sift.' Cf. *Sat.* V. 22, Juv. VI. 143, *Si verum excutias*, Hor. *Sat.* I. 3. 35. It is the Greek ἐκσείειν (Aristoph. *Ach.* 344), and means primarily to 'shake out the clothes' of a suspected thief.

50 **Atti**] So Jahn, Herm.; al. *Acci*. Both names are found but the former more frequently.

51—55] All rich authors can command praise. Cf. Hor. *Ep.* I. 19. 37. 'What is the poem it does not embrace? You will find in it the Iliad of Attius besotted with hellebore, the after dinner sonnets improvised by our great people; in a word, anything and everything that is composed on a citron couch. You know the art of serving up a delicacy hot and hot, of giving an

Dictarunt proceres? non quidquid denique lectis
Scribitur in citreis? Calidum scis ponere sumen,
Scis comitem horridulum trita donare lacerna,
Et: *verum*, inquis, *amo: verum mihi dicite de me.* 55
Qui pote? vis dicam? nugaris, quum tibi, calve,
Pinguis aqualiculus protenso sesquipede exstet.
O Iane, a tergo quem nulla ciconia pinsit,
Nec manus auriculas imitari mobilis albas,
Nec linguae, quantum sitiat canis Appula, tantae! 60
Vos, o patricius sanguis, quos vivere fas est

ver. 57. *propenso* Jahn, Koenig; *protenso* Mp. Herm. Macl., et ita legisse videtur Hieron. qui quod dixit (c. Jovian. II. T. iv. 2, p. 214 Ben.): *protensus est aqualiculus* sine dubio ex nostro loco sumsit. *protento* Prisc. VI. 12, p. 708. Videtur hoc sane fortius quam *propensus*, quod in ceteris codd. legitur. (Jahn.)

ver. 58. *pinxit* γ.

old cloak to a shivering client, and yet you say, 'I love the truth: tell me the truth about myself.''

51 **ebria veratro**] Hellebore was used in madness, because it was thought to clear the brain. Cf. Plin. XXV. 5, Aul. Gell. XVII. 15. Attius takes it as a stimulant and takes too much of it. We may compare the modern uses of opium.

crudi] with their dinner undigested. So *crudum pavonem*, Juv. I. 143, and cf. Pers. III. 98. This custom of improvising poetry (cf. Tac. *Ann.* XIV. 16) may very possibly have been introduced in imitation of the Greek σκόλια. Cf. Aristoph. *Vesp.* 1222 sqq.

53 **citreis**] sc. of the most expensive material. Cf. Mart. X. 98. 6; XIV. 138. 1.

55] so Plautus, *Most.* I. 3. 24 *Ego verum amo: verum volo mihi dici; mendacem odi.* Cf. Mart. VIII. 76.

56—75] An important passage as directed throughout against Nero and his court.

56 **vis dicam**] 'would you like *me* to tell you.' (Cf. note on ver. 23.) Mr Paley in consideration of the omission of the personal pronoun would prefer to translate 'Would you like me to tell you how he can do so? (Why, by answering you thus) 'You are a mere dabbler in poetry, baldhead, while your fat paunch projects a foot and a half before you.'' Cf. *Prol.* 4; *Sat.* I. 9, 26.

calve] Nero. *Notat Schol. Lucan.* (I. 53, 58, 59) *Neronem fuisse calvum*, Jahn; who thinks it possible however that the Schol. may have based this remark upon a misinterpretation of Juv. IV. 38 *Ultimus et calvo serviret Roma Neroni.*

57 **pinguis aqualiculus**] Cf. *Fuit ...ventre projecto*, in the description of Nero's personal appearance given by Suetonius (*Nero*, 51).

58—60] These three gestures of contempt are similarly combined in Hier. *ad Rust. Ep.* IV. T. IV. p. 776. *Si subito respexeris aut ciconiarum deprehendes post te colla curvari, aut manu auriculas agitari asini, aut aestuantis canis protendi linguam.* (St.).

60 **tantae**] So Jahn, Herm.; al. *tantum*, but *tantae* renders the picture more vivid, 'tongues big enough to represent the thirst of an Apulian

Occipiti caeco, posticae occurrite sannae!
Quis populi sermo est? quis enim, nisi carmina molli
Nunc demum numero fluere, ut per leve severos
Effundat iunctura ungues? Scit tendere versum
Non secus ac si oculo rubricam dirigat uno;
Sive opus in mores, in luxum, in prandia regum
Dicere, res grandes nostro dat Musa poetae.
Ecce modo heroas sensus afferre videmus

hound.' Cf. *siticulosa Apulia*, Hor. *Epod.* III. 16; and, for the construction, Luc. I. 259 *Quantum rura silent, tanta quies.*

62 **occipiti caeco**] 'without eyes in the back of your head.'

occurrite] 'Turn round and face the sneer behind you,' or else (as in III. 64) 'take measures to prevent it,' sc. by ceasing to publish.

63—68] ''But what do the people say of me?' Why what would you expect but this, 'that verses have at last begun to flow in easy rhythm, so that the join allows the critical nail to pass smoothly over its even surface; our poet knows how to shape a verse as truly as if he were guiding the red line with one eye closed?'

63 **quis enim**] Why what would you expect when your position enables you to command applause? (Cf. note on v. 8.)

65 **effundat**] The metaphor is taken from the sculptor, who runs his nail over the marble to test the accuracy of the joining. Cf. *velut quum crystallinas crustas aut onychitinas non impacto digitus ungue perlabitur*, Sidon. Apoll. IX. 7, Hor. *Sat.* I. 5. 32; *Ars Poet.* 294 (St.).

iunctura] The word occurs again in ver. 92, and refers probably to the patchwork poetry improvised after dinner on old and standard subjects. (Cf. ver. 32.) The imitation of Catul. Carm. LXIV. in ver. 99—102 is a cento of this kind, and, judging from the context of the passage, was probably considered a good specimen of 'resetting.' Casaubon, following the Scholiast on ver. 99, ascribes these verses to Nero himself, who certainly wrote a poem entitled the *Bacchae*. Cf. ἐκιθαρῴδησέ τε Ἄττιν τινὰ ἢ Βάγχας ὁ Αὔγουστος (Dion Cass. LXI. 20).

66 **rubricam**] φοίνιξ κανών, Eur. *Herc. Fur.* 945.

67 **sive**] not (as Macl.) in opposition to what precedes, for nothing has gone before to which it can be opposed, but in relation to what follows. 'Should the occasion ever require him to inveigh against the morals, the luxury, or the entertainments of the rich, the Muse gives high sounding subjects to our poet.' The rhythm of the line, no less than the absence of all contrast, suggests that *mores* and *luxum*, as well as *prandia*, are to be joined with *regum*. In either case notice the descent from the 'general' to the 'particular.' For this use of *sive* cf. Prop. II. 26. 29 *Seu mare per longum mea cogitet ire puella, Hanc sequar*. His igitur locis una quaedam res prae caeteris videtur efferenda...quare *sive* ita adhibitum videtur ut *vel*. (Jahn.)

68 **grandes**] Whatever the subject may be, he makes it bombastic.

69—71] 'We see now-a-days men bringing to their task heroic sentiments on the strength of having trifled a little in Greek, men who lack the skill to depict a wood or to praise the fertile country.'

69 **modo**] Macleane would trans-

Nugari solitos graece, nec ponere lucum
Artifices nec rus saturum laudare, ubi corbes
Et focus et porci et fumosa Palilia foeno,
Unde Remus sulcoque terens dentalia, Quinti,
Quum trepida ante boves dictatorem induit uxor
Et tua aratra domum lictor tulit—euge poeta!
Est nunc Brisaei quem venosus liber Atti,

ver. 74. *Quem—dictaturam* Herm. Orel. Weber; *cum—dictatorem* Mp. B 1. Jahn, Heinr. Macl. Koenig; *quem—dictatorem* Vat.; *quem—dictatura* γ.

ver. 76. *Acci* Herm.; *Atti* Mp. B 1. Jahn (*eadem varietas ubique invenitur* Jahn, not. ad ver. 50).

late 'Do but look,' making *modo* equivalent to *νυν*, not *νῦν*.

heroas sensus] *i. e.* attempting to write an Epic poem before they have mastered the Bucolic style, thus reversing what Persius (perhaps on the strength of Virgil's example) considers to be the legitimate order of composition. Cf. Dion. Cass. LXII. 29 *παρεσκευάζετο δὲ* [*ὁ Νέρων*] *ὡς καὶ τὰς τῶν Ῥωμαίων πράξεις ἁπάσας συγγράψων ἐν ἔπεσι.*

70 **nugari solitos Graece**] An evident hit at Nero, whose earliest effusions were all in Greek. Cf. Philostr. (*apud Apoll. Tyan.* IV. 39) *Ἀναβαλλόμενος οὖν ὅπως εἰώθει καὶ βραχὺν διεξελθὼν ὕμνον τοῦ Νέρωνος, ἐπῆγε μέλη τὰ μὲν ἐξ Ὀρεστείας τὰ δὲ ἐξ Ἀντιγόνης, τὰ δὲ ὀπόθεν γοῦν τῶν τραγῳδουμένων αὐτῷ.* (Jahn.) The *Troica* is the Epic alluded to in the text, which was a distinct poem apparently from the *ἅλωσις Ἰλίου* said to have been sung when Rome was burning.

ponere] 'Word-painting' is the idea. Cf. Hor. *Od.* IV. 8. 8 *Sollers nunc hominem ponere, nunc deum.*

71] Then follows a quotation, perhaps from one of Nero's poems. It commences apparently with the word *corbes* and ends with *tulit.*

72 **Palilia**] Also called *Parilia* by the interchange of *l* for *r*, cf. *lilium* (*λείριον*). It was celebrated on the 21st April, the anniversary of the foundation of Rome. The loci classici on the subject are Ov. *Fast.* IV. 781, Tib. II. 5. 89, Prop. V. 5. 77 (Macl.), in particular Varro, *L. L.* V. 3, *Palilia tam privata quam publica sunt apud rusticos, ut congestis cum foeno stipulis ignem magnum transiliant, his Palilibus se expiari credentes.* The ceremony of 'passing through the fire' was perhaps supposed to appease the evil spirit by a pretended sacrifice.

73 **Quinti**] Cf. Livy, III. 26.

74] 'When your wife in a flutter of excitement invested you with the dictatorship at the head of your oxen, while your plough was carried home by a lictor! Bravo! poet.'

dictatorem] *dictaturam* Orel., Weber, &c. and most MSS.

dictatorem Jahn, Heinrich, and the best MSS (Jahn). Hermann says 'vestem dictatoriam *dictaturam* appellat etiam Plin. *Nat. Hist.* XVIII. 3. 20;' but 'invests with the *dictatorship*' would likewise be a legitimate translation of *dictaturam induit.*

If *dictatorem* is read (and under the circumstances we may accept it as the best) it must be epexegetical 'invested you *so as for you to be* dictator.'

76 **Brisaei**] *Brisaeis* (Casaub.) as the name of the book, but against the authority of the Schol. and all the MSS (Macl.).

Sunt quos Pacuviusque et verrucosa moretur
Antiopa, aerumnis cor luctificabile fulta.
Hos pueris monitus patres infundere lippos
Quum videas, quaerisne, unde haec sartago loquendi
Venerit in linguas, unde istud dedecus, in quo
Trossulus exsultat tibi per subsellia levis?
Nilne pudet capiti non posse pericula cano
Pellere, quin tepidum hoc optes audire *decenter?*
Fur es, ait Pedio; Pedius quid? crimina rasis
Librat in antithetis, doctas posuisse figuras

ver. 82. *exultet* γ.

Brisaei is an epithet of Bacchus transferred to the poet, as *ταυροφάγος* to Cratinus, either because he was given to wine or because he was a tragic poet and wrote on subjects closely connected with the worship of the God (Cf. Juv. VI. 70, *Personam* thyrsum*que tenent et subligar Acci*).

Atti] *Floruit* A.C. 136.

venosus] 'coarse,' 'turgid' cf. *varicosus Sat.* V. 187. This censure, as Jahn well remarks, does not affect the reputation of these poets *cum vituperetur stulta tantum imitatio quae ea inde sumit quae non sequenda.*

77 **Pacuvius**] *Floruit* A.C. 149. A native of Brundisium and nephew of Ennius.

verrucosa] warty. For the epithets *venosus*, *verrucosa* cf. Tac. (?) *Dial. de Or.* 21.

79—83] 'When you see purblind fathers infuse teaching like this into their sons' ears do you ask whence this medley of speech has found its way into our tongue, whence this disgraceful poetry over which your effeminate noble fidgets upon the benches?'

79 **lippos**] morally blear-eyed, as in II. 72, V. 77.

80 **sartago**] a stewpan, used like *farrago* Juv. I. 86.

82 **Trossulus**] a title bestowed upon the Equites, perhaps for taking Trossulum in Etruria without the aid of the infantry, but more probably as = *Trojugenae*, cf. ver. 4. Here used ironically.

exsultat] the same as *trepidare* ver. 20, though Jahn and Macleane explain it *de nimia in laudando et acclamando licentia;* but cf. ver. 87, which is almost conclusive.

subsellia] may be the benches in the *recitation* rooms but, more probably, in the *law courts*, as it softens the otherwise abrupt transition from poetry to law: 'I say in the law courts, for are you not ashamed, Pedius, that you cannot ward off the danger **from** a hoary head without longing to hear the lukewarm praise 'Pretty good?''

85 **ait**] says the prosecutor to Pedius, 'and how does Pedius take it? He weighs the charge in polished antitheses: he wins applause for the clever metaphors he introduces.' In other words, no righteous indignation for him at the expense of his style.

Pedius] On this passage Jahn writes as follows: *Et Pedius quidem, qui, furti accusatus, doctas in defensione figuras posuisse dicitur, in quo et ipse, qui ne in capitis quidem discrimine ab inani illa ostentatione abstinuit, et populus notatur, qui artificium potius laudat quam foedum crimen abominatur, non dubito quin Pedius Blaesus sit* A. 813 *repetundarum damnatus, quamquam miro*

Laudatur: *bellum hoc!* Hoc bellum? an, Romule, ceves?
Men' moveat quippe et, cantet si naufragus, assem
Protulerim? cantas, quum fracta te in trabe pictum
Ex humero portes? verum nec nocte paratum
Plorabit, qui me volet incurvasse querella.—
Sed numeris decor est et iunctura addita crudis.
Claudere sic versum didicit: *Berecyntius Attis;*
Et: *qui caeruleum dirimebat Nerea delphin;*
Sic: *costam longo subduximus Appennino.*
Arma virum, nonne hoc spumosum et cortice pingui,

ver. 87. bellum *est* γ.

casu Horatius (*Sat.* I. 10. 28) Pedium inter celebres causarum patronos *nominat.* With the greatest deference for Jahn's opinion, I must confess my inability to accept the above conclusion for the following reasons: (i) this mention by name of a criminal and his crime would be a personality absolutely without a parallel in the whole of the Satires; (ii) to represent a man as courting applause when he is on a trial for life or death would be an extravagance, at any rate in our author; (iii) it was the custom of Persius to draw on Horace for the names of his characters. I should therefore regard the allusion as entirely general and the words *Fur es* as meaning no more than 'you are a scoundrel.'

86 **doctas**] *doctus* Scal. but *figuras* requires an epithet and *doctus* is weak (Herm.).

87 **bellum**] again only qualified praise: 'a pretty expression that!'

88—90] 'If a shipwrecked sailor were to accost me singing, it's likely, isn't it, that he would move me or that I should hand him a penny? what you sing, do you, when you are carrying about a picture of yourself astride a broken plank?'

88 **Mene moveat quippe**] *Mene moveat?* [sc. Pedius] *quippe*... Macl.; but the position of *quippe* is made far more awkward by the change.

89 **pictum**] Cf. Juv. XIV. 301 sqq. Hor. *Ars Poet.* 20 sqq.

90] 'A true tale of sorrow, not one conned over night.' So Juv. I. 51, *Venusina digna lucerna*, and again IV. 34, *Non est Cantandum, res vera agitur.*

92] 'But you must at least allow that we have added grace and unity to what were before unpolished verses. Our poet has learned to close a line thus.' The three verses which follow are unconnected quotations and should be printed separately. They are specimens of the *decor* which he contrasts with the 'roughness' of the Aeneid. The *iunctura* is exemplified below in ver. 99 sqq.

95] 'We stole a rib from lengthy Apennine' may allude generally to a forced march (cf. *Putavi tam pauca millia* subripi *posse*, Sen. *Ep.* LIII.), or, more particularly, to the device ascribed to Hannibal, *Montem rumpit aceto.*

96] 'Compare with this *arma virum:* isn't it turgid and thick-skinned like an old bough sun-dried on a huge corktree?' According to this arrangement of the lines, which I much prefer to that suggested by Jahn, Persius does not break in until ver. 98.

Ut ramale vetus praegrandi subere coctum?—
Quidnam igitur tenerum et laxa cervice legendum?
Torva Mimalloneis implerunt cornua bombis,
Et raptum vitulo caput ablatura superbo 100
Bassaris et lyncem Maenas flexura corymbis
Evion ingeminat; reparabilis adsonat echo?
Haec fierent, si testiculi vena ulla paterni
Viveret in nobis? summa delumbe saliva

ver. 97. *vegrandi* Serv. ad Virg. Aen. XI. 552; Schol. Hor. Sat. I. 2. 129; Serv. ad Virg. Georg. IV. 303; Jahn; *praegrandi* Mp. γ. Herm. Macl. Koenig.

ver. 102. *Euhion* Vat. Herm., prob. Wagner orthograph. Verg. p. 435; *Evion* Mp. Jahn, Macl. Koenig.

97 **praegrandi**] *Vegrandi* Schol., and some MSS. Cf. Non. 183, 30, and Cic. *Agr.* II. 34. 93, *Vegrandi macie torridum*, where however the reading is doubtful, and on the other hand cf. Ovid. *Fast.* III. 445 sqq. The whole question of *Ve* in compounds is thus admirably summed up by Jahn: Ve *significat id vocabulum cui praepositum est in malam partem verti, quod cum vel augendo vel minuendo fiat, facile intelligatur quomodo id in utramque partem dici possit.*

98] 'You abuse the Aeneid, says Persius, for its roughness: so give me a specimen of poetry which I can read without straining my throat (*laxa cervice*), or shall I suggest the following?' Perhaps *laxa cervice* may refer to the affected attitude of the reciter (cf. Lucr. I. 36). Jahn regards *spumosum et cortice pingui* as the censure of Persius on such verses as 93—95, which ruins the connection of the whole passage.

99—102] These lines, read as one piece, form an admirable example of what I understand by the *junctura*, viz. a resetting of old verses. They are a weak réchauffé of Cat. *Carm.* LXIV. 257 sqq. Cf. Tac. *Ann.* XIV. 16. *Carminum quoque studium* [Nero] *affectavit, contractis quibus aliqua pangendi facultas necdum insignis erat. Hi* cenati *considere simul et* allatos vel ibidem repertos versus connectere *atque ipsius verba quoquo modo prolata supplere. Quod species ipsa carminum docet* non impetu et instinctu nec uno ore fluens. Cf. Sen. *Nat. Quaest.* I. 5. 6, and Schol. *ad Lucan.* 3. 261 (*ad vocem Tigrim*), for other verses by Nero of an exactly similar type.

For these reasons I should print lines 99—102 connectedly, and not as separate quotations.

99 **Mimalloneis**] is used like Bassaris of the Bacchantes, from Mimas, a promontory in the mainland over against Chios.

102 **reparabilis**] 'reproductive.'

103—106] The lines had been quoted in irony: now follows the serious criticism, 'would such verses be composed if any trace of our fathers' manliness lived within our veins? This emasculate stuff floats in the froth upon our lips, and Maenas and Attis run glibly enough. This is not of the kind that beats the desk or savours of the bitten nail.'

105 **in udo**] Macleane well compares λέγων ὅτι χαλεπὸν τῷ λάλῳ ἐστὶ σιωπᾶν καὶ ὡς ἐν ὑγρῷ ἐστὶν ἡ γλῶττα (Theophr. *Char.* VII.) of a chatterer's frothy nothings.

107] Here the Satire virtually closes, and a dialogue follows be-

Hoc natat in labris, et in udo est Maenas et Attis,
Nec pluteum caedit, nec demorsos sapit ungues.—
Sed quid opus teneras mordaci radere vero
Auriculas? vide sis, ne maiorum tibi forte
Limina frigescant; sonat hic de nare canina
Littera.—Per me equidem sint omnia protinus alba;
Nil moror. Euge omnes! omnes bene mirae eritis res.
Hoc iuvat? *Hic*, inquis, *veto quisquam faxit oletum!*
Pinge duos angues: pueri, sacer est locus, extra

ver. 107. radere *versu* γ (var. lec.).
ver. 111. *omnes etenim* Mp. Jahn; omnes *res o* γ; *omnes, omnes* Herm. Macl. Koenig.

tween Persius and his friend similar to that by which it had been introduced. 'C. All true enough, perhaps, but why proclaim it? Take care prithee that the rich do not show you the cold shoulder. There's a sound in the air of the snarling dog's letter. P. Indeed! Then, for all I care, let everything henceforth be beautiful. It makes no matter to me. Well done! all of you, you shall all be wonderful creatures! Are you satisfied now? 'No nuisance here,' do you say? Then paint up the two snakes, and, boys, be off.'

107 **Mordaci vero**] Cf. *opimum pingue* (III. 32), *generosum honestum* (II. 74).

109 **frigescant**] Cf. *majorum ne quis amicus Frigore te feriat* (Hor. *Sat.* II. 1. 60).

canina littera] the Greek P as resembling in sound the snarl of a dog. So Shaksp. *Rom. and Jul.* II. 4 'R is for the dog.' He alludes to the notice *cave canem* painted up at the great man's door. If no dog was kept on the premises, there would probably be the picture of one in fresco or mosaic close beside the notice. Cf. Petron. 29.

110 **equidem**] if compounded of *ego quidem* must originally have been confined to verbs in the 1st person. It is used otherwise, once in Terence (*Eun.* v. 4. 34), in Propertius (III. 29. 5), and again in Persius (v. 45). But probably, as Heinrich says, it is no more than *quidem;* cf. κεῖνος, ἐκεῖνος. Donaldson's explanation (*Varron.* p. 443) is beset with difficulties.

111 **omnes bene**] *etenim bene* is the reading of most MSS, which is however so weak that most of the best editors have rejected it.

113 **Pinge duos angues**] A sign of *dedication* rather than *prohibition.* Jahn well quotes an inscription accompanied by two snakes, *Duodecim Deos et Dianam et Jovem opt. max. habeat iratos quisquis hic minxerit aut cacarit.* Mr Paley, however, has furnished me with an instance in which the same device is beyond all question *permissory*, as it is painted above a *testa* devoted to this very use, and he would translate it so here, referring it to a spot just outside the 'charmed circle.' But, with Jahn's quotation on the other side, I should prefer to explain it more generally by the serpent worship of Greece and Rome, in which particular spots were devoted to particular purposes, and placed under the protection of a particular Genius or Daemon. Here the protecting power will be the 'Genius of poetry.' Cf. Eur. *Ion* 22, Schol. on Aristoph *Plut.* 728 κοινῶς μὲν πᾶσι τοῖς ἥρωσι

Meiite !—Discedo. Secuit Lucilius urbem,
Te Lupe, te Muci, et genuinum fregit in illis;
Omne vafer vitium ridenti Flaccus amico
Tangit et admissus circum praecordia ludit,
Callidus excusso populum suspendere naso:
Men' mutire nefas? nec clam, nec cum scrobe? Nusquam.
Hic tamen infodiam: vidi, vidi ipse, libelle:
Auriculas asini quis non habet? hoc ego opertum,
Hoc ridere meum, tam nil, nulla tibi vendo
Iliade. Audaci quicumque afflate Cratino

δράκοντες παρετίθεντο, Prop. IV. 8. 3, Virg. *Aen.* V. 84, and espec. Laurentius, *Veteres Gentiles serpentes appinxere ad conciliandam loco sacro reverentiam quos mystae suos* genios *interpretabantur.* (St.)

[Since writing the above I have been enabled, by the kindness of Mr Burn of Trin. Coll., to see an exact copy of the painting and inscription alluded to by Jahn, which bears out my theory that the emblem is only *indirectly* prohibitory, and that the primary notion is that of *consecration* or *dedication.* It represents the altar of the 'Genius Loci' with the plate of sacrifice upon it, and the two serpents guarding it one on either side. Cf. also the following from Jahn, *Ita in anaglypho* genius theatri *sub imagine anguis apparet, et in pictura quadam* (Pitt. Erc. IV. 13) *anguis arae circumvolutus est, ea quae arae imposita sunt depascens, cum inscriptione:* genius hujus loci montis.]

114 **discedo]** 'I obey the order—and yet Lucilius lashed the city and its magnates, and broke his tooth on them.'

115 **Lupe]** P. Rutilius Lupus Cons. (Cf. Cic. *de Fin.* I. 3) and Quintus Mucius Scaevola (Cf. Juv. I. 154).

illis] rather than *vobis* to suit *urbem,* 'it and you.'

116 **ridenti]** 'smiling the while.'

118 **excusso]** Not = *emunctae naris* as Jahn; but cf. *excusso sago* (Mart. I. 4. 8) of a blanket 'drawn tight and even.' So here it means an 'unwrinkled nose,' *i.e.* one which sneered without appearing to do so, as opposed to the *nasum rhinocerotis* in ver. 6 of the above Epigr.

119 **mutire]** 'Mayn't I so much as mutter?' in oppos. to the slashing satire of *secare.*

cum scrobe] 'into a hole,' Cf. Ov. *Met.* XI. 180 sqq. for the story of Midas' barber.

Nusquam] I prefer to follow Jahn, who prints this word as the answer of the critic like *nolo* in ver. 10. Macleane retains Hermann's reading, *nec clam, nec cum scrobe, nusquam?* but removes the note of interrogation after *nusquam.* This ignores the *tamen* in the next line and produces as monotonous a repetition as his version of ver. 2.

120 **Hic]** in the pages of my book.

121 **quis non]** Cf. Introd. If the story of the old reading be accepted as true, the punctuation adopted by Macleane is indefensible.

opertum] 'This secret, this laugh of mine, trifle though it is, I would not sell you for any Iliad in the world.'

123 **Iliade]** He means the Iliad of Homer, rather than the translation by Labeo as Macleane sup-

Iratum Eupolidem praegrandi cum sene palles,
Aspice et haec, si forte aliquid decoctius audis.
Inde vaporata lector mihi ferveat aure:
Non hic, qui in crepidas Graiorum ludere gestit
Sordidus, et lusco qui possit dicere *lusce*,
Sese aliquem credens, Italo quod honore supinus
Fregerit heminas Arreti aedilis iniquas;
Nec qui abaco numeros et secto in pulvere metas
Scit risisse vafer, multum gaudere paratus,
Si Cynico barbam petulans nonaria vellat.

ver. 125. aspice *ad* haec γ (var. lec.). ver. 126. *unde* γ, prob. Wagner.

poses, for he is not speaking now to one of the class who admired Labeo.

affiate] 'inspired by.'

124 **praegrandi**] 'The greatest of the three,' and not in allusion to the age of Aristophanes, for he was the youngest of the three comedians, nor to the bygone period in which he lived, as Macleane. (Cf. Hor. *Sat.* I. 4. 1.)

palles] the paleness which results from studying them.

125 **decoctius**] 'something more refined than usual;' a metaphor from wine *well boiled down*. Cf. Virg. *Georg.* I. 295.

126 **Inde**] 'Let my reader be one of that class,' *i.e.* able to appreciate delicate satire, not one who can only make a jest at the peculiarities of a nation, or the infirmities of an individual.

vaporata] lit. 'steamed' with the vapour of warm vinegar, and so 'cleansed,' 'refined' (Jahn). Cf. *purgatas aures* (*Sat.* v. 63), *aurem mordaci lotus aceto* (*Sat.* v. 86). The notion seems to have been that the fumes of the vinegar (ὄξος) would make the hearing sharp and quick (ὀξεῖαν ἀκοήν). Cf. note on Sat. v. 5. 'Warmed,' Macl., but the idea is already contained in *ferveat*.

127 **crepidas**] The national Greek boot as opposed to the *calceus*. Hence *crepidatae* like *palliatae* are Roman tragedies with Greek plots.

128 **possit**] *poscit* Casaub. needlessly; for the subj. 'possit' gives an *opinion* of the man, 'gestit' a *fact* concerning him.

129] 'Because luxuriating in some provincial office—say that of aedile—he may have broken up unfair measures at Aretium' (a place noted for its pottery).

Italo] Contemptuously; it is only a provincial not a city office that he has held.

supinus] 'lolling at his ease,' 'in lazy state.' The idea of pride is secondary to that of laziness. So probably in Mart. v. 8. 10, which Macleane quotes in support of the opposite view.

130 **heminas**] ½ the sextarius, sc. 'half-pint pots' for measures generally.

131] 'Not one who thinks himself a clever fellow because he can ridicule the numbers on a counting-board or the diagrams marked out in the sand,' *i.e.* arithmetic and geometry put for learning generally. Cf. Aris. *Nub.* 177.

abaco] A tray with raised border and wooden divisions, used for making calculations.

133 **nonaria**] because they were not allowed abroad before the ninth hour (Schol.). So *vellunt tibi barbam lascivi pueri*, Hor. *Sat.* I. 3. 133.

His mane edictum, post prandia Calliroen do.

134 **edictum**] The play-bill, posted up by the praetor, and containing a programme of the day's amusements (Jahn).

prandia] loosely for *coena* (Macl. but wrongly, for it would then be too late for the *auditorium* to which they repaired after *luncheon*).

Calliroen] Not a *nonaria*, as Macleane suggests. Persius would be the last person to give such advice even in jest. He means a poem of the Phyllis and Hypsipyle class, noticed in ver. 34. This is the explanation of the Schol. who adds, *Callirhoe nympha fuit quam Paris ante raptum Helenae habuit, quae deserta multum dicitur rupti amoris dulce flevisse consortium.*

SATIRA II.

THIS Satire is addressed to Plotius Macrinus, who had been the fellow pupil of Persius in the house of Servilius. The subject and character of the composition are well expressed by Jahn in the following remarks: *Quod in scholis philosophorum saepissime disputabatur argumentum* de precibus *id hac Satira ita tractat Persius ut luculentis quibusdam exemplis hominum vulgares errores perstringat.* It opens with congratulations to Macrinus on the occasion of his birthday (1—4), the mention of which leads Persius to contrast the honest prayers of his friend with those offered by the generality of mankind, which he then proceeds to satirize on the following grounds:

(1) Their *worldliness* (7—16). Men pray for the death of a rich uncle: the discovery of a treasure: the death of an obstructive ward, or of a tiresome wife.

(2) Their *impiety* (17—30); for men are not ashamed to offer up prayers to Jupiter which would shock the lowest of mankind.

(3) Their *extravagance* (31—40), exemplified by the prayers of a nurse for the future prosperity of her charge.

(4) Their *inconsistency with the conduct of the worshipper* (41—51) who prays for health while he is ruining his constitution, or for riches while he is wasting his property in sacrifice.

(5) Their *demoralising effect upon the externals of religion* (52—end); for men estimate the wishes of the gods by their own earthly standard of desire, in evidence of which he adduces the lavish use of gold in religious ceremonies.

For the *occasion* of the Satire cf. Juv. *Sat.* XII.

For the *subject* cf. Plato, *Alc.* II, Juv. *Sat.* X. The tone which pervades it is such as would be adopted by a Stoic reformer.

Hunc, Macrine, diem numera meliore lapillo,

1—7] 'Mark this day, Macrinus, with a white stone, which by its bright dawn adds one to the number of your gliding years. Pour forth the due libation to your Genius. You are not the man to bargain in

Qui tibi labentes apponit candidus annos;
Funde merum Genio. Non tu prece poscis emaci,
Quae nisi seductis nequeas committere divis;
At bona pars procerum tacita libabit acerra.
Haud cuivis promptum est murmurque humilesque susurros
Tollere de templis et aperto vivere voto.

your prayers, and to make a claim which you dare not entrust to the ear of the gods without first taking them aside; yet a good part of our great men can only sacrifice with silent censer.'

1 **Macrine**] All that is known of him is contained in the following words of the Schol. *Alloquitur Macrinum, hominem sane eruditum et paterno se affectu diligentem, qui in domo Servilii didicerat, a quo agellum comparaverat indulto sibi pretio aliquanto.*

hunc diem] The Romans were scrupulous in the observance of their own and their friends' birthdays (cf. Hor. *Carm.* IV. 11. 17, III. 17. 14, Tibul. IV. 5. 1). *Prae ceteris autem die natali suo quisque* genio *sacrificabat, et antiquo quidem more* vino *tantum et thure.* (Varro *apud Censorin.* 2.)

meliore lapillo] a custom in use amongst the Scythians and Thracians (cf. Plin. VII. 40, 41), and alluded to in Mart. VIII. 45. 2, XII. 34. 5, IX. 53. 5 *Felix utraque lux diesque nobis Signandi melioribus lapillis.*

2 **apponit**] Cf. Hor. *Carm.* II. 5. 13 *Currit enim ferox Aetas, et illi quos tibi dempserit Apponet annos.*

candidus] Gk. λευκὴ ἡμέρα, used (like *felix* in the passage just quoted from Martial) of a bright and *auspicious* dawn.

3 **Genio**] The tutelary Deity or 'guardian angel' who was supposed to attend on every individual from the cradle to the grave. Its cultus was strictly materialistic, and should be compared with the offerings of meat, drink, and clothes, which were made to the *manes* of the dead. Cf. Censorin. *de die nat.* 3, Serv. *ad Virg. Georg.* I. 302, Hor. *Ep.* II. 2. 187 *Scit Genius, natale comes qui temperat astrum, Naturae Deus humanae, mortalis in unum Quodque caput, vultu mutabilis albus et ater.* In character it was the reflex of the man (cf. *Sat.* VI. 48, where it represents the *felicitas* of the emperor), it might be humoured and appeased by proper attention, more especially by sacrifice (cf. V. 151), or irritated and made baneful by neglect (cf. IV. 27, Juv. X. 129). From these latter passages it would appear to represent the *alter homo* or 'second self.'

5 **libabit**] *futurum in sententia generali* (Jahn).

Al. *libavit* with the sense of a frequentative aorist, like *deduxit* in Hor. *Ep.* I. 2. 48 *non aeris acervus et auri Aegroto domino* deduxit *corpore febres.*

acerra] λιβάνωτις, a broad shallow cup in shape similar to the *patera*, but used for incense as the *patera* for wine and liquids. Cf. Mart. X. 24. 5, Ov. *Ep.* IV. 8. 39.

6 **cuivis**] τῷ τυχόντι. 'It were no easy task for the ordinary man to banish from his temples the whisper and the muttered sigh.' Jahn well compares the following passages from Sen. *ex Athenod.* (*Ep.* X.) *Tunc scito esse te omnibus cupiditatibus solutum, cum eo perveneris ut nihil deum roges nisi quod rogare possis palam,* and *Nunc enim quanta est dementia hominum! turpissima vota Diis insusurrant: si quis admoverit*

Mens bona, fama, fides! haec clare et ut audiat hospes;
Illa sibi introrsum et sub lingua immurmurat: O si
Ebulliat patruus, praeclarum funus! et: O si
Sub rastro crepet argenti mihi seria dextro
Hercule! pupillumve utinam, quem proximus heres
Impello, expungam! namque est scabiosus, et acri

ver. 9. *murmurat* Herm.; *immurmurat* Mp. Jahn, Macl. Koenig.

autem conticescent, et quod scire hominem nolunt, Deo narrant.

8—16] '*A sound mind, fair fame, good credit:* this aloud for the by-stander's ear: but inwardly and with bated breath he whispers another prayer, *O that my uncle would breathe his last, his funeral should be grand!* and *O that by the favour of Hercules I could hear a pot of money chink beneath my hoe!* and *O that I could strike my ward out of the will, on whose heels I tread next heir but one, for he is scrofulous and bloated with disordered bile. Here's Nerius taking home his third wife!* That you may offer these prayers with a clear conscience you plunge your head at dawn two and three times over in Tiber's stream, and wash away the dreams of the night in the running water.'

8 **hospes**] a general term of greeting. Cf. Catul. IV. 1, where it means no more than 'my friends and neighbours.'

9 **introrsum**] With these prayers cf. Hor. *Ep.* I. 16. 59 *Jane pater clare, clare cum dixit, Apollo: Labra movet metuens audiri: Pulchra Laverna, Da mihi fallere, da justo sanctoque videri, Noctem peccatis et fraudibus objice urbem.*

10 **Ebulliat**] So Jahn, Herm.; *Ebullit* al., *quae forma difficilis explicatu est* (Jahn). For the expression *ebullire* [sc. *animam*] cf. Petron. 42, where the context seems to mark it as a phrase drawn from low life, like *excutere aristas* (III. 115). The lit. meaning is to 'boil or bubble away,' which may refer specially to the wasting away of the body on the funeral pyre, or else, with more probability, to the act of 'breathing one's last.' Cf. Shaks. *King Hen. V.* II. 1 'The grave doth gape, and doting death is near; Therefore *exhale*.'

patruus] The uncle was proverbially strict (cf. I. 11) and, in this case, probably wealthy. Notice in particular the art with which the iniquity of these prayers is veiled. The uncle is to be honoured after death with a splendid funeral: the ward is scrofulous, and death will only be a welcome release to him: while the happiness of Nerius in securing a third dowry is rather implied than expressed.

11] Cf. Hor. *Sat.* II. 6. 10 *O si urnam argenti fors quae mihi monstret, ut illi Thesauro invento qui mercenarius agrum Illum ipsum mercatus aravit, dives amico Hercule.*

12 **proximus heres**] sc. as the *heres substitutus* or *heres secundo gradu*, which is thus explained by Jahn: *Tenendum est ex lege tabularum iis, quibus testamento tutor datus non sit, agnatum legitimum esse tutorem, eundem igitur pupilli, si decesserit, heredem futurum.* Cf. Hor. *Sat.* II. 5. 53 *Quid prima secundo Cera velit versu.*

13 **Impello**] Cf. *impulit* ver. 59, where the past tense = 'has displaced or supplanted.'

expungam] Gk. διαγράφειν. It may mean 'out of the lists of the living,' but more probably 'out of

Bile tumet. Nerio iam tertia ducitur uxor!—
Haec sancte ut poscas, Tiberino in gurgite mergis
Mane caput bis terque et noctem flumine purgas.
Heus age, responde—minimum est quod scire laboro—
De Iove quid sentis? estne ut praeponere cures
Hunc—"cuinam?" cuinam? vis Staio? an scilicet haeres?
Quis potior iudex, puerisve quis aptior orbis?

ver. 14. *conditur* Mp. γ. Herm. Macl.; *ducitur* Jahn, Koenig.
ver. 16. *gurgite* γ.

his place in the will.' Cf. Plaut. *Cist.* I. 3. 41, *Curc.* IV. 4. 29.

14 **ducitur**] *conditur* Herm. (after the oldest MSS), which Jahn rejects with the following remark: *ex interpretatione v.* ducitur, *ut habet Serv. ad Virg. Georg.* IV. 256, *probavit Heins. ad Ovid. Metam.* XIV. 746. Accordingly, on the strength of his authority, I have admitted *ducitur*, which is the preferable reading on internal grounds, as it renders the satire less direct and more in keeping with the rest of the passage. At the same time Herm. well quotes Mart. V. 37 in support of *conditur*, and Γυναῖκα θάπτειν κρεῖττον ἐστιν ἢ γαμεῖν (Cheroem. *apud Stob. Serm.* LXVIII. 22) and the MS authority is decidedly in favour of his reading.

15, 16] Cf. Aesch. *Pers.* 201 Ἐπεί δ' ἀνέστην καὶ χεροῖν καλλιρρόου Ἔψαυσα πηγῆς; Prop. III. 10. 13 *Ac primum pura somnum tibi discute lympha;* Ovid. *Fast.* IV. 655 *Bis caput intonsum fontana spargitur unda.* This ceremony was closely allied to that of telling the dream to the rising sun; cf. Eur. *Iph. in Taur.* 41 ἃ καινὰ δ' ἦκει νὺξ φέρουσα φάσματα λέξω πρὸς αἰθέρ' εἴ τι δὴ τόδ' ἔστ' ἄκος, Soph. *Elec.* 424 ἡνίχ' Ἡλίῳ δείκνυσι τοὔναρ, and again ver. 635.

16 **purgas.**] Herm. writes a note of interrogation after this word, which weakens the force of the satire.

17—25] The object of the question which follows is to convict the man of impiety out of his own mouth. The proof is *commenced* in his refusal to decide the point until he hears the name of the other claimant: *strengthened* by his hesitation even after he has heard that Staius, a notorious offender, is the alternative: *completed* by the supposed horror of Staius on hearing himself addressed in the language ordinarily used in prayer. 'Come now answer me a question; it is the veriest trifle that I desire to know: what is your opinion of Jupiter? would you be inclined to give him the preference over—*whom?* Do you ask whom? Shall we say Staius? Can it be possible that you hesitate? Which of the two, think you, would make the abler judge, the better guardian of an orphaned family? Come then suggest to Staius this prayer with which you are trying to quicken the ear of Jupiter, and he will exclaim, *Too bad by Jupiter! good Jupiter!* and will not Jupiter himself exclaim, *Too bad! by mine own self?* Do you fancy he has pardoned you because in the thunderstorm it is the oak that is shattered by the sacred bolt and not you and your house?'

19 **'cuinam?' cuinam?**] Like the Aristophanic πῶς; ὅπως; The second

Hoc igitur, quo tu Iovis aurem impellere temptas,
Dic agedum Staio: *pro Iuppiter! o bone*, clamet,
Iuppiter! at sese non clamet Iuppiter ipse?
Ignovisse putas, quia, quum tonat, ocius ilex
Sulfure discutitur sacro quam tuque domusque? 25
An quia non fibris ovium Ergennaque iubente
Triste iaces lucis evitandumque bidental,

ver. 25. *fulmine* γ.

cuinam commences the rejoinder of Persius.

19 **Staius**] *Staius autem praetor tutelarum fuit, Gutta et Albus et ceteri praepositi fuerunt judices, qui in Juniano judicio corrupti Oppianicum damnaverunt* Schol., but it is hardly possible that Persius can have committed the blunder of confounding the names *Staius* and *Staienus*. Judging from the character of the name (which is one of the same class as *Dama* in *Sat.* v.) it is no doubt used quite generally to represent a villain of the ordinary school. At the same time there *may have been* one Staius, so notorious a scoundrel as to be typical of his class like the Phrynondas and Eurybates of Athenian comedy; if so, additional point is given to the irony of ver. 20 by supposing him to have been guilty of the two particular crimes of selling a verdict and robbing a ward.

Certainly *Staius* is not the name which would have been used to denote a man *boni rectique judicii, quales multos invenias* as Jahn supposes, nor does the explanation which he suggests of the passage appear to me in the slightest degree probable.

haeres?] In some editions the line which follows is made to depend on *haeres*. But Jahn and Herm. adopt the reading of the text, and the double question comes in well as an afterthought to expedite the decision.

20 **quis**] for *uter*. Cf. Juv. VIII. 196 *Finge tamen gladios inde, atque hinc pulpita poni, Quid satius?* and Virg. *Aen.* XII. 725 *Fata imponit diversa duorum Quem damnet labor et quo vergat pondere letum.*

23 **sese non clamet**] *Facete igitur Juppiter prae indignatione et ipse* Jovem clamare *dicitur* (*ut* divum hominumque fidem clamare *apud* Plaut. *Aul.* II. 4. 20) Jahn: but *Jovem* would, I think, have been the word used if it had been intended to press the joke.

26 **fibris ovium**] *Fibrae jecoris eminentiae sunt* (Varro, *L. L.* V. 79) *et in auspiciis capiendis summae auctoritatis, unde in sacrificiis eae potissimum nominantur* (Jahn).

Ergenna] The termination denotes an Etruscan name (cf. *Porsenna*), and, these religious rites being all of Etruscan origin, an *haruspex* of that nation is supposed (Macl.). Cf. Juv. XIII. 62 *Prodigiosa fides et* Tuscis *digna libellis.*

27 **bidental**] Gk. σηκός. *Si quis fulmine caesus erat, is ex antiquissima Numae lege eodem loco humabatur, reliquiae autem fulguris colligebantur et condebantur* (Juv. VI. 587), *locus sepiebatur et* bidental *vocabatur quia oves bidentes sacrificabantur* (Hor. *Ars Poet.* 471)... audacius autem poeta ipsum hominem bidental vocavit (Jahn).

triste evitandumque] *quia talia loca* (Amm. Marcel. XXIII. 5) *nec intueri nec calcari debere fulgurales libri jubebant* (Jahn).

Idcirco stolidam praebet tibi vellere barbam
Iuppiter? aut quidnam est, qua tu mercede deorum
Emeris auriculas? pulmone et lactibus unctis?
Ecce avia aut metuens divum matertera cunis
Exemit puerum, frontemque atque uda labella
Infami digito et lustralibus ante salivis
Expiat, urentes oculos inhibere perita:
Tunc manibus quatit et spem macram supplice voto

28—30] 'Does it follow on that account that Jupiter gives you leave to twig his beard as though he were a fool? or what pray do you possess by the payment of which you have bought the ear of the gods? is it with lights, for instance, or greasy chitterlings?'

28 **vellere barbam**] Cf. I. 133.

29 **quidnam**] al. *quidquam*. *Qua* is used by attraction for *quo*.

30 **lactibus**] γαλακτίδες. Like *viscera* they denote the smaller intestines, while *pulmo* is here used for *exta*, sc. the larger internal organs of the body, as the heart, lungs, and liver.

31—40] 'See we have here a grandmother or superstitious aunt who has taken the boy out of his cradle and, first of all, blesses his forehead and slobbering lips with the middle finger and cleansing spittle, for she is wise in the art of checking the influence of the evil eye. Then she dances him in her arms, and with earnest prayer wafts her starveling hope to the parks of Licinius, the mansions of Crassus. *May kings and queens*, she cries, *court him for a son-in-law! may the girls scramble for him! where'er he treads, may roses grow!* But *I* depute not my prayers to a nurse: deny her, Jupiter, all she asks, although she ask it clad in white.'

31] With the following lines cf. Juv. X. 289 *Formam optat modico pueris, majore puellis Murmure, quum Veneris fanum videt anxia mater Usque ad delicias votorum.* Friedlaender compares Ovid. *Met.* X. 262, Lact. *Inst.* II. 4. 13, 14, and adds: *La mère adressait à la divinité ses plus ferventes prières pour que la beauté surtout, ce précieux don du ciel, fût départie à sa petite...On recourait à toute sorte de moyens, comme a l'usage d'innombrables amulettes, contre l'ensorcellement par des imprécations ou par le mauvais oeil* (Friedl. *Moeurs Romaines*, p. 344. Trad. par Vogel).

Ecce] the Greek καὶ μήν. Its use in Persius is remarkable; cf. *Sat.* I. 30. 69, where it abruptly shifts the question from the region of hypothesis to the directly expressed opinion of the poet.

metuens divum] δεισιδαίμων.

33 **Infami digito**] Cf. Juv. X. 53, Hor. *Sat.* II. 8. 26, Mart. VI. 70. 5, II. 28. 1.

lustralibus salivis] Cf. Pliny, XXVIII. 4. 22, Juv. VII. 112, Petron. 131 *mox turbatum sputo pulverem anus medio sustulit digito frontemque repugnantis signat.* The ceremony is necessitated by the fear that the prayer for prosperity may expose the child to a Nemesis. The allusion is, in all probability, perfectly general, and not to be referred specially to the *dies lustricus* (the Gk. δεκάτη or ἀμφιδρόμια), which was kept by the Greeks on the tenth day after birth, by the Latins on the eighth day for a girl and the ninth for a boy.

34 **urentes**] Gk. βασκαίνειν, La..

Nunc Licini in campos, nunc Crassi mittit in aedes:
Hunc optet generum rex et regina; puellae
Hunc rapiant; quidquid calcaverit hic, rosa fiat!
Ast ego nutrici non mando vota; negato,
Iuppiter, haec illi, quamvis te albata rogarit.
Poscis opem nervis corpusque fidele senectae:
Esto age: sed grandes patinae tuccetaque crassa
Adnuere his superos vetuere Iovemque morantur.

ver. 39. mando *haec* vota γ. ver. 40. *hoc* illi quamvis te albata *rogabit* γ.

fascinare. On this word Jahn well remarks, *Usu venit, ut idem quod fascinum arceat sit etiam quam maxime contumeliosum, nam quem quis summa efficere vult injuria eum conspuit, unde de persona vel re, quae cum contemtu vel contumelia rejicitur, dicitur* despuere, προσπτύειν, περιπτύειν, ἀποπτύειν, *quamquam his verbis saepe non solum contumelia indicatur, sed quod res tanquam portentum et mali ominis exsecratur.*

36 **Licini**] He was originally a slave, and afterwards the steward of Caius Julius Caesar, by whom he was manumitted and appointed to a *procuratio* in Gaul. For his wealth cf. Juv. I. 109 *Ego possideo plus Pallante et Licinis.*

Crassi] Cf. Cic. *ad Att.* I. 4. 3, and Sen. *Ep.* CXIX. § 10 *Quorum nomina cum Crasso Licinoque numerantur.*

37 **rex et regina**] Jahn regards this as equivalent to *proceres;* cf. *Sat.* I. 67. But in an extravagant prayer like this it is surely better to take the words in their literal sense, even supposing that *regina* can be used for a 'great lady,' of which there appears to be no example except in comedy.

40 **albata**] As being the ordinary dress of worshippers. Cf. Hor. *Sat.* II. 2. 61, Plaut. *Rud.* I. 5. 11, Tibul. II. 1. 16.

41—51] 'You are praying, *my friend*, for strength for your sinews, and a constitution on which you may rely to meet old age. Very good: but huge dishes and rich forced meats have debarred the gods above from granting your request and clog the power of Jupiter. And you, *my friend*, are eager to amass riches by sacrificing kine, and with entrails invoke the aid of Mercury: *Grant that I may enrich my family: grant me cattle and produce from my flocks!* How can he, most perverse of men, when you are wasting to nothing over the flames so many heifers' cauls? Yet notwithstanding he strains every nerve to carry his point by offering entrails or else rich cake. *Now* (he says) *my field increases, and now my fold: now it will be given me, now, surely now!* until deluded and despondent he sighs forth, *All useless: see my last penny at the bottom of my chest!*'

41—43] So Diog. Laert. VI. 2. 28 ἐκίνει αὐτὸν τὸ θύειν τοῖς θεοῖς ὑπὲρ ὑγιείας, ἐν αὑτῇ δὲ τῇ θυσίᾳ κατὰ τῆς ὑγιείας δειπνεῖν (Jahn), a quotation singularly appropriate, as *tucceta* appears to be specially used of *sacrificial* meats.

42 **grandes**] so Jahn, Herm.; *pingues* al. and γ. But Herm. well compares *grandes rhombos patinasque* (Hor. *Sat.* II. 2. 95). Besides which, *pingues* and *crassae* would represent the same idea.

tuccetа] *cibus qui fit ex carnium concisione, sicut salcicia est* (Papias).

43 **vetuere**] Notice the tense: the mischief is already done.

Rem struere exoptas caeso bove, Mercuriumque
Arcessis fibra: *da fortunare Penates,* 45
Da pecus et gregibus fetum! quo, pessime, pacto,
Tot tibi quum in flammas iunicum omenta liquescant?
At tamen hic extis et opimo vincere ferto
Intendit: *iam crescit ager, iam crescit ovile,*
Iam dabitur, iam iam! donec, deceptus et exspes, 50
Nequicquam: fundo, suspiret, *nummus in imo!*

ver. 47. *flammis* γ.

44 **Mercuriumque**] He invokes Mercury as the god by whom riches were bestowed (κερδῷος), a character in which he is often represented with a purse in his hand (cf. *Sat.* VI. 62). At the same time, as Jahn remarks, there is no doubt a secondary allusion here to his special attributes of ἐπιμήλιος, νόμιος (Aristoph. *Thesm.* 977), under which he was worshipped by peasants and shepherds. (Cf. Hom. *Od.* ξ. 435, *Il.* ξ. 491.)

51 **nequicquam**] For the general sense of the passage cf. δειλὴ δ' ἐνὶ πυθμένι φειδώ (Hes. Ἔργ. καὶ Ἡμ. 369), an idea which has been reproduced by Seneca in *Ep.* I. 4 *Sera parsimonia in fundo est.* The actual arrangement of the line is a far more difficult question, and, in a case where no two editors are agreed, I have ventured to propose the one given in the text.

Among others which have been proposed are the following:

(i) Jahn, donec deceptus et exspes: *Nequicquam fundo,* suspiret, *nummus in imo!*

(ii) Macl. donec deceptus et exspes Nequicquam fundo suspiret nummus in imo.

(iii) Herm. donec deceptus et exspes Nequicquam: *fundo,* suspiret, *nummus in imo!* but the position of *nequicquam* is made so intolerably weak by this punctuation that I have not hesitated to reject it.

(iv) Mr Paley suggests to me the following, which gives a very effective line: donec deceptus et exspes *Nequicquam* fundo nummus suspiret in imo.

52 **pingui**] is a generic epithet, derived from the appearance of gold. Cf. *pingue ebur.*

incusa auro] refers probably to the *chrysendeta* or parcel-gilt plate so commonly alluded to in Martial (cf. II. 43. 11, XIV. 97, &c.).

Jahn however would make *incusa* = the Gk. ἔμπαιστα, and explains it thus: *Vasa e pretioso metallo facta cum anaglyphis ornari solerent, potuit hoc diverso modo fieri, aut ita ut ex ipso metallo caelo vel malleo elaborarentur figurae, cujus generis haud pauca hodieque supersunt vasa, aut anaglypha seorsim perfecta extrinsecus adderentur vasculis quae* crustae *vel* emblemata *dicebantur* (Cic. *Verr.* IV. 23. 52); *quod hoc modo ornatum erat, dicebatur* ἔμπαιστον, incusum. *Exemplo sit patera aurea apud Millinum* (*Mon. Ined.* I. 225) *cui inserti sunt emblematum loco nummi aurei.*

54 **excutiat**] *excutias* Jahn, Herm. A reading which breaks off the sentence awkwardly, while it produces a jingle most unpleasing to the ear. Add to which it is hypercriticism, in poetry more particularly, to say that *cor* and *pectore laevo* are tautologous in the following translation, 'Your heart in an eager flutter of excited joy would drive the life-drops from your left breast.' He alludes to the 'faintness' produced by any violent excitement. Cf. Virg. *Georg.*

Si tibi crateras argenti incusaque pingui
Auro dona feram, sudes et pectore laevo
Excutiat guttas laetari praetrepidum cor.
Hinc illud subiit, auro sacras quod ovato
Perducis facies; nam fratres inter aenos
Somnia pituita qui purgatissima mittunt
Praecipui sunto sitque illis aurea barba.
Aurum vasa Numae Saturniaque impulit aera,

ver. 54. *excutias* Bı. Herm. Jahn; *excutiat* Mp. Macl. Koenig; *excutiet* γ.
ver. 59. *expulit* γ.

III. 105 *Quum spes arrectae juvenum, exultantiaque haurit Corda pavor pulsans.*

Jahn, on the other hand, explains *pectore laevo* by *Si mens non laeva fuisset*, and thinks that by *guttas* are meant 'tears.'

praetrepidum] Cf. I. 74.

55—63] 'Hence has arisen your custom of overlaying the faces of the gods with triumphal gold, for (say you) let those of the bronze brethren who send us the dreams least clouded with phlegm rank before the rest, and let them have the honour of a golden beard. Gold has already supplanted the vessels of Numa's time and the bronze of the Saturnian age, and is working its changes upon the urns of the vestals and the Tuscan earthenware. O souls bowed down to earth and void of heavenly aspirations: what does it profit us to introduce our own habits into our temples and to estimate what the gods approve by the standard of this our sinful flesh?'

55 **ovato**] sc. with *bracteae*, formed from the gold taken in war.

56 **fratres aenos**] The Gods in general. So Jahn, who quotes the following passage from Varro, *R. R.* I. 1 *Neque tamen eos urbanos* [*Deos invocabo*], *quorum imagines ad forum auratae stant* (*sex mares et feminae totidem*), *quique fere omnes somniis et nocturnis visibus homines monere credebantur*. The other explanations offered are (i) that of the Schol., who understands it to mean the fifty sons of Aegyptus, whose statues, according to Acron, stood in the portico of the temple of the Palatine Apollo, over against those of the fifty Danaides. (Cf. Prop. II. 31. 1 sqq., Ov. *Trist.* III. 1. 59 sqq.). But, as Jahn remarks, *Nusquam Aegyptiadarum mentionem faciunt scriptores...porro cur Aegypti filiis statuae equestres ponerentur nulla quantum video causa inveniri potest;* (ii) that it is the statues of the Dioscuri which are meant. But they are always represented in the character of *youths*, so that the mention of the 'golden beard' would be inapplicable to them.

57 **pituita purgatissima**] sc. clear-sighted and truthful. That *pituita* was supposed to mark a heavy, cloudy intellect is clear from the meaning of the opposite expression *emunctae naris*.

59 **vasa Numae**] sacrificial vessels, amongst which are mentioned *capedines* (Cic. *Parad.* I. 2. 11) and *simpuvia;* cf. Juv. VI. 343 *Aut quis Simpuvium ridere Numae nigrumque catinum?*

Saturnia aera] Jahn refers this to the earliest coinage, which was of brass and stamped on one side with the die of a ship in honour of Saturn's arrival in Italy. But I should

Vestalesque urnas et Tuscum fictile mutat.
O curvae in terris animae et coelestium inanes!
Quid iuvat hoc, templis nostros immittere mores
Et bona dis ex hac scelerata ducere pulpa?
Haec sibi corrupto casiam dissolvit olivo,
Haec Calabrum coxit vitiato murice vellus,
Haec baccam conchae rasisse et stringere venas
Ferventis massae crudo de pulvere iussit.

prefer myself to take it more generally, as the 'Saturnian age' was the proverbial reference in all such cases.

60 **Vestalesque urnas**] These were made of earthenware to the last. Cf. Ov. *Fast.* III. 14, Prop. IV. 4. 16 *Urgebat mediam* fictilis *urna caput* [of the Vestal Tarpeia]. With *Tuscum fictile* cf. Juv. XI. 109 *Ponebant igitur Tusco farrata catino.*

62 **hoc**] *hos* Herm. but 'sufficit *nostros*' is Jahn's laconic criticism.

63 **pulpa**] so Ausonius, *Nec fas est mihi regio magistro Plebeiam numeros docere pulpam* (*Ep.* IV. 95).

64 **Haec**] sc. *pulpa*. 'This it is that for a caprice has tainted our olive-oil with the infusion of cassia, that has misused purple to dye Calabrian fleece. This it is that has suggested to us to scrape the berry from the shell and to tear the veins of fused metal from the crude ore. Vicious it may be: I grant it is; but at least it turns its vices to account; whereas tell me, ye priests, what do we gain by the use of gold in our services? About as much, I imagine, as the maiden does from the dolls she dedicates to Venus. Rather let us offer to the gods of heaven what the blear-eyed descendant of great Messala cannot offer from his huge plate: a mind in which duty to God and man are harmoniously blended, a clear conscience in the secret places of the heart, a breast engrained with noble honesty. Give me these to take into our temples, and with a handful of spelt I'll win an answer to my prayers!'

64 **corrupto**] This word and *vitiato* in the line following are emphatic. The man of the old school considers the substance of the oil to be tainted, not improved, by the admixture of the spice. Cf. *Sat.* VI. 40, Virg. *Georg.* II. 465. So also the purple mars the beauty of the Calabrian fleece, which consisted in its perfect *whiteness;* cf. Mart. II. 43. 3, and XII. 63. 3 *Albi quae superas oves Galaesi.*

Jahn well compares Athen. XV. 686 *οἱ Λακεδαιμόνιοι ἐξελαύνουσι τῆς Σπάρτης τοὺς τὰ μύρα κατασκευάζοντας ὡς διαφθείροντας τοὔλαιον, καὶ τοὺς τὰ ἔρια δὲ βάπτοντας ὡς ἀφανίζοντας τὴν λευκότητα τῶν ἐρίων.* Cf. also the use of the words *μιαίνειν, φθείρειν* of dyeing.

66 **baccam conchae**] the pearl. Cf. Plin. IX. 35. 54.

stringere] *de iis usurpatur quae tam arcte conjuncta atque mixta sunt, ut non nisi summa contentione discerni possint.* Cf. Lucr. I. 486. (Jahn.)

70 **pupae**] This dedication of their playthings was a sign that childhood was ended. (Jahn.) Cf. V. 31 *Bullaque succinctis Laribus donata pependit,* and the following epigram (*Anthol. Pal.* VI. 280):

Τιμαρέτα πρὸ γάμοιο τᾷ τύμπανα, τήν τ' ἐρατεινὴν σφαῖραν, τόν τε κόμας ῥύτορα κερκρύφαλον

Peccat et haec, peccat: vitio tamen utitur; at vos
Dicite, pontifices, in sancto quid facit aurum?
Nempe hoc quod Veneri donatae a virgine pupae.
Quin damus id superis, de magna quod dare lance
Non possit magni Messalae lippa propago:
Compositum ius fasque animi, sanctosque recessus
Mentis, et incoctum generoso pectus honesto.
Haec cedo ut admoveam templis, et farre litabo.

ver. 69. *sacro* Macl. Koenig; *sancto* B1. Jahn, Herm.; *sco* Mp.; *templo* γ.

τάς τε κόρας, Λιμνᾶτι, κόρᾳ κόρα, ὡς ἐπιεικές,
ἄνθετο, καὶ τὰ κορᾶν ἐνδύματ', Ἀρτέμιδι.

71 **lance**] The sacrificial plate. Cf. Plin. *H. N.* XXXIII. 52, and Ovid, *Ep.* IV. 8. 39 *Nec quae de parva diis pauper libat acerra, Tura minus grandi quam data lance valent.*

72 **Messalae propago**] *Lucius Aurelius Cotta Messalinus* (Schol.), a degenerate son of M. Val. Messalla Corvinus. (Cf. Tac. *Ann.* V. 3, VI. 5.)

lippa] Cf. I. 79, with an allusion possibly to the outward signs of intemperance.

75 **litabo**] Cf. Hor. *Carm.* III. 23. 17. *Litare* is to sacrifice auspiciously, as in Plaut. *Poen.* II. 42, and esp. Cic. *de Div.* II. 17 *Cum pluribus Diis immolatur, qui tandem evenit ut litetur aliis, aliis non litetur?*

SATIRA III.

Video meliora proboque, deteriora sequor is, in brief, the substance of the present Satire. It is directed against those who, in spite of a sound philosophical education, fail in after life to act up to the teaching they have received. In the case of such men their knowledge becomes their punishment, for they can appreciate the value of true happiness though they will not make the necessary effort to secure it but, from want of principle or weakness of character, sin on until their case is hopeless and only remorse is left them.

Macleane divides the Satire into two parts, the first and less general of which he supposes to end with ver. 43. But the pupil who appears in the opening lines is most certainly the person addressed in vv. 58—62; consequently the division (supposing any such to exist) must be placed later on in the Satire, say for instance at ver. 63. Later than this it is impossible to place it as ver. 88 is immediately connected with ver. 57, the parenthesis which intervenes being devoted to the scientific treatment of the moral plague before it has become incurable. But in reality I can see no trace of any such division, for the poem is equally general, equally unlike a true satire, from first to last. The pupil in question is simply the type of a class, introduced, as occasion requires, to give definiteness to the picture. Having no actual existence he may be intended to represent in his person the close no less than the commencement of such a career—the final death of all moral principle no less than the youthful folly of which it is the result. The Satire naturally arranges itself under the following heads:

1—6, A professor of the Stoic school finds a pupil asleep at midday,

7—14, who starts up in a rage and by his irritation shows his indolence and impatience of control.

15—30, The master takes him to task as an overgrown baby, when he proceeds to excuse himself from work on the ground that his materials are bad (ver. 19), that he has great expectations (ver. 25), that he comes of a good family (ver. 28 sq.).

31—43, The remorse which he will feel in later life when he finds out the value of all he has lost.

44—51, True (says the master) I wasted a good deal of time like other boys when I was young,

52—63, but then you possess advantages of a special character and yet deliberately neglect them.

64—76, At present the lessons which philosophy enforces may cure you, but, if you reject them, your case will soon become desperate.

77—87, The multitude, I know, deride the teaching of philosophy: but let us anticipate the result of disregarding it in your own case;

88—106, self-indulgence and the neglect of proper remedies end in physical sickness and death:

107—118, the neglect of Philosophy is as certain death to your moral nature.

Of this Satire the Scholiast writes as follows, *Hanc satiram poeta ex Lucilii Lib. iv. transtulit, castigantis luxuriam divitum et vitia.* The fragments which we possess of the book in question are to a certain extent similar in point of subject, though not sufficiently so as to warrant anything like a charge of plagiarism against Persius. (Jahn.)

Nempe haec assidue: iam clarum mane fenestras
Intrat et angustas extendit lumine rimas;
Stertimus indomitum quod despumare Falernum

1—7] In the opening lines of the Satire I have (with one slight exception) followed Hermann's arrangement, who regards vv. 1—4 as the soliloquy of the professor, vv. 5—6 as addressed by a companion to the sleeping pupil. Jahn assigns the whole passage (vv. 1—6) to the *comes;* but, read thus, the scene lacks animation and the monologue is too long and heavy for the occasion.

The position in which the philosopher stands to his pupil is well suggested in a passage quoted by Gifford from Aul. Gell. x. 6 *Nunc videre est philosophos ultro currere, ut doceant, ad fores juvenum divitum, eosque ibi sedere atque opperiri prope ad meridiem donec discipuli nocturnum omne vinum edormiant;* and Persius himself appears to have received Cornutus into his house and family. (Cf. Suet. *Gram.* 7, *Rhet.* 6.)

1 **Nempe**] 'Yes, this is always the way.' The ironical expostulation is made more forcible by omitting the note of interrogation after *assidue.*

clarum mane] For the use of *mane* as a nominative, cf. Virg. *Georg.* III. 325 *Dum mane novum, dum gramina canent.*

fenestras] 'The shutters.' The *fenestrae* were unglazed apertures, closed upon occasion with shutters (*tabulae*) between which the light now makes its way. Occasionally they were fitted with *specularia*, windows of mica (*lapis specularis*), though not so apparently in the present instance. (Cf. Macl. *on Juv.* III. 268.)

2 **extendit**] 'Makes the narrow chinks seem wider with the admission of light.'

3 **Stertimus**] 'Yet we are snoring enough to work off the effects of the fiery Falernian, while the line that marks the fifth hour is touched by the shadow of the rod.'

indomitum] Horace calls it *ardens, severum,* and Lucan (x. 163)

Sufficiat, quinta dum linea tangitur umbra.
En quid agis? siccas insana canicula messes
Iam dudum coquit et patula pecus omne sub ulmo est,
Unus ait comitum.—Verumne? itane? ocius adsit
Huc aliquis! nemon'?—Turgescit vitrea bilis:
Findor—ut Arcadiae pecuaria rudere dicas.
Iam liber et positis bicolor membrana capillis

uses this very word *indomitum*. Others translate 'undigested,' but the more general interpretation is preferable.

despumare] is the word used for skimming off the froth from boiling must (Virg. *Georg.* I. 296). It is used by Seneca as a neuter verb in reference to anger (*De Ira*, II. 20) like ἀποστάζειν in Soph. *Antig.* 959 οὕτω τᾶς μανίας δεινὸν ἀποστάζει ἀνθηρόν τε μένος, 'drips away,' sc. to nothing.

4 **quinta**] made to agree with *umbra* instead of *linea* by hypallage. The hour signified would be about 11 o'clock, as at the summer solstice the 6th hour would nearly correspond to our noon. On the subject of the *solaria*, which were introduced into Rome according to Pliny (VII. 60) B.C. 294, cf. Becker, *Gall.* I. p. 186 sq.

5 **En quid agis?**] is more forcible as the first words of the *comes* than as the last of the Philosopher. I have consequently departed here from Hermann's arrangement.

7 **comitum**] 'Says one of his fellow students.' These words are referred by others to one of the Professor's attendants, and by Jahn to the Professor himself. But the poet would hardly introduce the exponent of the Stoic philosophy by such a casual mention as *unus comitum*.

Verumne?] Ἀληθές; 'Do you mean it? Is it possible? Let some one come to me at once! Is no one coming?'

8 **vitrea**] Like *splendida* in Horace. Cf. λευκαῖς πιθήσαντα φρασίν, Pind. *Pyth.* IV. 109; ὑαλώδης χολή, *a colore splendescente* (Jahn).

9 **Findor—ut**] Al. *finditur*, 'he explodes.'

But the reading of the text is supported by all the best MSS, by the authority of Servius (ad Virg. *Georg.* III. 328, 374), of the Schol. (ad Stat. *Theb.* IV. 44), of Eutych. (*de disc. conj.* II. p. 2173), and is received by Jahn and Herm., the former of whom adds *ego non ausus sum lectionem deserere tot tantisque auctoribus firmatam.*

rudere] The quantity of the first syllable is shortened in Virg. *Georg.* III. 374, *Aen.* VII. 16, Ov. *Fast.* VI. 342. For *pecuaria* cf. Juv. VII. 160, Plaut. *Asin.* II. 3. 67.

10 **liber**] is the author out of which the lesson or thesis is to be transcribed; *chartae* are the sheets of papyrus on which he is going to write; *membrana* is the parchment wrapper for preserving the loose sheets as his work progresses; *nodosa arundo* is his reed-pen.

bicolor] may be taken literally, as the two sides of the *membrana* were often stained in different colours, purple and yellow being apparently the ones most in favour. Cf. *croceae membrana tabellae* (Juv. VII. 23); *Lutea sed niveum involvat membrana libellum* (Tib. III. 1. 9); *Nondum murice cultus* (Mart. VIII. 72. 1), and a passage which Jahn quotes from Lucian *de Merc. Cond.* ὅμοιοί εἰσι τοῖς καλλίστοις τούτοις βιβλίοις ὧν

Inque manus chartae nodosaque venit arundo.
Tunc queritur, crassus calamo quod pendeat humor,
[Nigra quod infusa vanescat sepia lympha;]
Dilutas queritur geminet quod fistula guttas.
O miser inque dies ultra miser, hucine rerum
Venimus? at cur non potius teneroque columbo
Et similis regum pueris papare minutum

ver. 12. *querimur* B1. Herm.; *querimus* Mp.; *queritur* Jahn, Macl. Koenig.
ver. 16. *palumbo* Mp. γ.; *columbo* B1.
ver. 17. *pappare* Herm.; '*papare* plerique codd. iique antiquissimi,' Jahn.

χρυσοῖ μὲν οἱ ὀμφαλοί, πορφυρᾶ δὲ ἔκτοσθεν ἡ διφθέρα.

positis capillis] Cf. *pumice laevis* (Ovid, *Trist.* III. 1. 13), *cui pumex tondeat ante comas* (Tib. III. 1. 10), also Mart. VIII. 72. 2, Cat. 1. 2.

12] 'His first complaint is that the thick liquid clogs his pen: his next, after diluting it, that the pen makes two drops for every one.'

queritur] *Querimur* Herm., but, as Jahn well remarks, *Pluralis numeri tunc usus est ubi indignabundus comes desidiosum juvenem alloquitur, non item ubi narrat de poeta.* In this case we have the scene described by a third party, whereas *stertimus* (ver. 3), however we arrange the lines, is the ironical comment of some actor in the scene.

13, 14] These lines are remarkable as affording, in all probability, an example of the *duplex recensio* of the Satires. They contain the same idea repeated in a slightly different form, and it is weakened rather than strengthened by the repetition. Add to which, the second *queritur* is singularly out of place if all three lines are retained and destroys the balance of the passage. At the same time the verses are so equal in point of merit that it is more difficult to decide which of the two the poet intended to be finally retained, though the artistic repetition of *queritur* is almost decisive in favour of the second. In confirmation of the above view we find the precisely similar line (ver. 75 of the present Satire) omitted in one of the best MSS of Persius.

It is worth while comparing Soph. *Trach.* 85, and again vv. 90, 91, both of which passages are similar examples of a διττολογία, where the lines to be rejected are unquestionably those which Dindorf has enclosed in brackets.

13 **sepia**] That the juice of the cuttle-fish was used for writing is clear from Auson. *Ep.* IV. 76, VII. 54. The Schol. says that *sepia* is here used for *atramentum* as in Pliny, XXXV. 6. 25 (cl. XXXVII. 7. 28), whose remarks however are chiefly confined to painters' colours (Jahn).

16 **Venimus**] like *stertimus* in ver. 3, as here again the poet speaks in the person of the professor. 'Have we really got to this pass? you should be back in the nursery again calling for minced pap, and refusing in a pet mamma's lullaby!'

17 **regum**] as in I. 67.

Poscis et iratus mammae lallare recusas?—
An tali studeam calamo?—Cui verba? quid istas
Succinis ambages? tibi luditur; effluis amens;
Contemnere: sonat vitium percussa, maligne
Respondet viridi non cocta fidelia limo.
Udum et molle lutum es, nunc nunc properandus et acri

18 mammae lallare] This is better than joining *iratus mammae*, 'angry with the breast.' Cf. Varro, *Cato vel de lib. educ.*, *Cum cibum ac potionem buas ac papas dicunt et matrem mammam, patrem tatam* (Jahn). For the infin. cf. *vivere triste* I. 9.

19—24] '*Is it likely that I can write with a pen like this?* Whom, think you, do you deceive? Why harp upon these excuses? The stake is your own; you are crazed and running to waste; you will be rejected, like an ill-baked jar of untempered clay which, if you strike it, betrays the flaw by the deadness of its ring. You are in fact wet and soft clay: now, now you must be worked apace and steadily moulded into shape under the rapid wheel.'

19 **calamo**] so *culpantur frustra calami*, Hor. *Sat.* II. 3. 7.

Cui verba] sub. *das*, 'Whom do you deceive?' [sc. *not me, but yourself.*] *Dare verba* is to give a person 'words and nothing more.' Cf. Plaut. *Epid.* I. 1. 88, IV. 2. 85, and *passim.*

20 **Succinis**] Gk. *ὑπᾴδειν*, one of the many words in this passage which suggest the imitation of some Greek original. It is literally to 'sing to an instrument' and so to 'chime in with' another person as in Hor. *Ep.* I. 17. 48. This accompaniment would adopt an *undertone* which brings us to the meaning in the present passage 'to whine.'

effluis] Gk. *ἐκχεῖσθαι*, used in anticipation of the simile which follows. Cf. *Plenus rimarum sum: huc atque illuc perfluo*, Ter. *Eun.* I. 2. 25.

21 **Contemnere**] Gk. *ἀποδοκιμάζειν*, 'to reject on test.' Cf. Geopon. VI. 3. 2 *Τινὲς μὲν οὖν ἀρκοῦνται τῇ δοκιμασίᾳ τοῦ καλῶς κεκεραμευμένου πίθου τῷ κρουσθέντα αὐτὸν ἀποδοῦναι ἦχόν τινα ὀξὺν καὶ τορόν* (Jahn). Taken in this sense the word is suitable enough, though Jahn agrees with the Schol. who calls it *male translata ab Horatio* (*Sat.* II. 3. 14).

sonat vitium] The opposite of *solidum crepat*, *Sat.* V. 25. For the construction cf. Virg. *Aen.* I. 328 *nec vox hominem sonat*, and Aristoph. *Achar.* 933 *ψοφεῖ λάλον καὶ πυρορραγές.*

maligne] used of things which fall short of the purpose for which they were destined; so *colles maligni* (=*steriles*) Virg. *Georg.* II. 179.

22 **viridi**] Gk. *χλωρός*. It is equivalent to *crudus*, 'untempered,' and is no mere repetition of *non cocta*.

23 **properandus**] So Juv. IV. 134 *Argillam atque rotam citius properate.*

24, 25] 'But your father's estate, you say, supplies you with a competency: you have besides a family saltcellar stainless and unsullied (what need for fear?): add to which a paten that duly pays its tribute to the hearth and never dreams of want!'

25 **far modicum**] like *rure paterno*, *salinum* and *patella*, is intended to convey the idea of primitive simplicity. If the owner would but add to these the one thing needful

Fingendus sine fine rota. Sed rure paterno
Est tibi far modicum, purum et sine labe salinum—
Quid metuas?—cultrixque foci secura patella.
Hoc satis? an deceat pulmonem rumpere ventis,
Stemmate quod Tusco ramum millesime ducis,
Censoremve tuum vel quod trabeate salutas?

by placing himself under the guidance of philosophy, his position would be unassailable by the Stoic Professor.

purum] like *concha salis puri*, Hor. *Sat.* I. 3. 14, to show that the family plate had been acquired by fair and honest means.

salinum] The saltcellar and the paten represent the small stock of family plate. Cf. Hor. *Carm.* II. 16. 13. For the veneration in which these were held as family heirlooms, cf. *Sanctas facitis mensas salinorum appositu* (Arn. l. 2, p. 91) and Livy, XXVI. 36, who says they were specially exempted when the necessities of the State called for a general sacrifice of all other gold and silver plate (St.).

26 **Quid metuas**] is the reflection of a man whose independent position enables him to defy the world, 'why (you say) should you fear?'

cultrixque foci] Cf. Tib. I. 10. 25, Ovid, *Fast.* II. 633 *Et libate dapes ut, grati pignus honoris, Nutriat incinctos missa patella Lares. Patella* was the word ordinarily used in the *Lares*' worship. It was sent round the table before the meal was commenced, and each guest placed in it a portion of meat which was offered to the *Lares* and then burnt upon the hearth. Cf. also the Greek proverb ἀφ' Ἑστίας ἄρχεσθαι (Aristoph. *Vesp.* 846), which there is little reason to doubt originated from a similar usage.

secura] like *laudes securum olus*, Hor. *Sat.* II. 7. 30.

27—29] I can see no possible ground for Jahn's supposition that these three lines are addressed to a different person from the last, for the man who possessed no more than a comfortable independence would be the very person to pride himself on his pedigree; as, in fact, he has already done in *purum et sine labe salinum*. Besides this, *tibi* (ver. 52) and *Stertis adhuc* (ver. 58) are both addressed to the pupil originally referred to in *stertimus* (ver. 3), and it is his failings which form the subject of the Satire.

27 **ventis**] 'with airs,' see note on *Sat.* IV. 20.

28 **Stemmate**] Cf. Juv. VIII. 1—6, Suet. *Nero*, 37. These *stemmata* were genealogical trees or tables of pedigree, in which the family portraits (*imagines*) were connected by winding lines, cf. *stemmata vero lineis discurrebant ad imagines pictas* (Plin. XXXV. 2), and *multae stemmatum flexurae* (Sen. *de Benef.* III. 28). These *imagines* must be carefully distinguished from the *cereae imagines* or ancestral busts which were displayed in the *atrium*, to which in all probability they formed an explanatory table as they are mentioned in connection with (but as distinct from) them in the passages quoted above from Pliny and Seneca.

Tusco] Cf. Tyrrhena regum progenies, *quia Tusci prae caeteris nobilitatis antiquae gloriam captabant* Jahn, who at the same time adds that the poet may naturally be reverting in thought to his native place.

millesime] 'a thousand times removed.'

29 **Censoremve tuum**] *Censorem fatuum* Macl., a reading so weak

Ad populum phaleras! ego te intus et in cute novi.
Non pudet ad morem discincti vivere Nattae?
Sed stupet hic vitio, et fibris increvit opimum
Pingue: caret culpa, nescit quid perdat, et alto
Demersus summa rursum non bullit in unda.
Magne pater divum, saevos punire tyrannos
Haud alia ratione velis, quum dira libido
Moverit ingenium ferventi tincta veneno:

ver. 37. *torta* γ.

that hardly any necessity could justify it.

Censoremve tuum is Jahn's reading and unquestionably the correct one, though he hardly does himself or the poet justice when he adds the following explanation, *Permire vero repetita est particula quod non nisi ex illaudabili quadam negligentia explicari potest, quare haud mirum si simile exemplum non potest afferri; nam quod affertur Tibulli* (IV. 1. 91) Aut quis equum celeremve arcto compescere freno possit *in eo variant libri nec critici consentiunt.* He fails to notice that *censorem tuum* and *trabeate* convey two separate ideas, and that *ve* and *vel* are both required to couple them, 'because you have a censor in your family, or are yourself a knight of distinction' (sc. *quodve censorem tuum salutas, vel quod ipse trabeatus es*). With the vocative *trabeate* cf. *Audaci quicumque afflate Cratino,* I. 123. Also Juv. VI. 277, Hor. *Sat.* II. 6. 20, Tib. I. 7. 53.

trabeate] 'of equestrian rank,' as the *trabea* was worn by the *egregii equites* in the *transvectio.* (Cf. Liv. IX. 46.) It might also mean 'of *consular* family,' as the *trabea* was likewise the dress of the consuls, but the word *phaleras* in the next line is almost conclusive in favour of the former interpretation.

30—34]. 'To the people with your trappings! I know you inside and out. Are you not ashamed to be living like dissolute Natta? Nay: *his* conscience is deadened by vice: the gross fat has grown over his heart: blame him you cannot for he knows not what he loses, and having once sunk in deep water never rises again to the surface of the wave.'

30 **Ad populum phaleras]** For *phaleras* cf. τὰ τοῦ πλούτου φάλαρα (Plut. *de Cup. Div.* 10). The *phalerae* included all the trappings of the horse and rider. They were on occasion much ornamented with metal, and Polybius (VI. 2. 3) says they were given as rewards of merit to cavalry soldiers. He means 'smart *eques* as you are, you can only impose on the vulgar.'

intus] So in ver. 42, and again in *Sat.* V. 129. For *in cute* cf. Sen. *Ep.* 50 *Potest ingenium potissimum ac beatissimum sub qualibet cute latere.*

31 **discincti]** See note on IV. 22. *Natta* is a name taken at random from Horace (*Sat.* I. 6. 124), where it does duty for a miser. This indiscriminate use of proper names goes far to prove the very general character of Persius' satire.

32 **stupet hic vitio]** like *saepe malis stupeo,* Ovid. *Her.* VIII. 110. It means more than 'sins in ignorance,' as it is commonly translated. The argument is 'Nay, I do Natta an injustice by the comparison, for his conscience is numbed by

Virtutem videant intabescantque relicta.
Anne magis Siculi gemuerunt aera iuvenci,
Et magis auratis pendens laquearibus ensis
Purpureas subter cervices terruit, *imus*,
Imus praecipites quam si sibi dicat, et intus
Palleat infelix, quod proxima nesciat uxor?
Saepe oculos, memini, tangebam parvus olivo,
Grandia si nollem morituri verba Catonis

ver. 46. *dicere* Herm. Macl. Koenig; *discere* Mp. B1. Jahn. *et insano* Mp. Herm.; *non sano* B1. Jahn, Macl. Koenig. Inde (*n̄sano*) ortum est *insano* quod cum metro repugnaret varie interpolatum est (Jahn).

vice, while you can plead no such excuse.'

fibris increvit] A metaphor from the disease known as 'fatty degeneration of the heart.' Cf. Tert. *de An.* 20 *Opimitas impedit sapientiam.*

33 **caret culpa**] Jahn well compares Γνωμ. μονοστ. 430 ὁ μηδὲν εἰδὼς οὐδὲν ἐξαμαρτάνει.

35—44] the terrors of remorse. Cf. Aug. *de Mag.* 9 *Persius omnibus poenis quas tyrannorum vel crudelitas excogitavit vel cupiditas pendit, hanc unam anteponit qua cruciantur homines qui vitia, quae vitare non possunt, coguntur agnoscere.*

38 **intabescantque relicta**] So *intabescitque videndo successus hominum*, Ov. *Met.* II. 780, and (for the sense) cf. Hor. *Carm.* III. 24. 31 *Virtutem incolumem odimus, Sublatam ex oculis quaerimus invidi.*

39 **Siculi juvenci**] Cf. Hor. *Ep.* I. 2. 58 *Invidia Siculi non invenere tyranni Majus tormentum.* For the story of the bull made by Perillus for Phalaris of Agrigentum cf. Plin. XXXIV. 8, Cic. *de Off.* II. 7; and for the story of Damocles cf. Cic. *Tusc. Dis.* V. 25, Hor. *Carm.* III. 1. 17.

40 **laquearibus**] 'a fretted ceiling divided into square sunk panels, adorned with carving, gilding, or paintings.' (St.)

41] 'Than that state when a man whispers to himself, *I am going, going to ruin*, and pales unhappy man at a thought which the very wife of his bosom may not share?'

42 **Imus praecipites**] Cf. Suet. *Tib.* 67.

44] 'Time was when I used to shirk my declamation lessons by pretending I had a cold, but I was a small boy then and knew no better, whereas (ver. 52) you are older and well-informed.'

olivo] The oil would give the appearance of ophthalmia and weakness in the eyes. Cf. Ov. *A. A.* I. 661 *Si lacrymae* (*neque enim veniunt in tempore semper*) *Deficient, uda lumina tange manu.* However, to judge from Pliny (XXIII. 4. 38, 40, &c.) it was the usual remedy where such weakness existed, and perhaps in the present case the boy applies it as a pretended remedy for an imaginary ophthalmia. (Jahn.)

45 **Grandia verba**] the 'grandiloquent speech.' Amongst other stock subjects for declamation was the fate of Sulla (Juv. I. 16 *Consilium dedimus Sullae privatus ut altum Dormiret;*) and of Hannibal (*ut pueris placeas et declamatio fias*). These recitations took place once a week. Cf. Quint. II. 7. 1, X. 5. 21. (Jahn.)

Discere non sano multum laudanda magistro,
Quae pater adductis sudans audiret amicis.
Iure; etenim id summum, quid dexter senio ferret,
Scire erat in voto; damnosa canicula quantum
Raderet; angustae collo non fallier orcae;
Neu quis callidior buxum torquere flagello.

46 **Discere**] So most MSS and editors; *dicere* Heinr. and Macl. On internal evidence *discere* is preferable, as it was the trouble of *preparing* the lesson which the boy shirked.

47 **pater audiret**] So Juv. VII. 165 *Quantum vis stipulare et protinus accipe quod do Ut toties illum pater audiat.*

48—51] 'And well I might: for my highest ambition was to know how much I should clear by a lucky sice, how much the ruinous dog-throw would sweep from me: how to avoid missing the neck of the narrow jar, how to become the cleverest hand at lashing the top with the whip.'

48 **iure**] *εἰκότως*, in reference to line 44. It has been badly referred to *sudans* in the preceding line, 'and well he might be anxious for my credit.'

senio] The game was played with four *tali*, which, unlike the *tesserae*, were rounded on two sides, while the other four faces were marked with one, three, four, or six pips, and called respectively *unio*, *ternio*, *quaternio*, *senio*. The *canis* was the worst throw when all four *tali* showed single pips (cf. Ov. *A. A.* II. 206, *Trist.* II. 474, Mart. XIII. 1. 6, Prop. IV. 8. 46), and the *Venus* the best when all the faces turned up were different (*μηδενὸς ἀστραγάλου πεσόντος ἴσῳ σχήματι*, Luc. *Amor.* p. 415) or else, for it varied upon occasion, when all showed sices (*τρὶς ἓξ βαλεῖν*). The ace was a losing throw and the sice a winning one when the pips were counted (*πλειστοβολίνδα παίζειν*); and it is to this form of the game that Persius apparently alludes. (Jahn.) In Suet. II. 71 we find mention made of a round game, which was played with dice, though in other respects it differed materially from the one here alluded to.

50 **orcae**] refers to a species of 'cherry-throw,' thus described in Pollux IX. 103 'Η *τρόπα καλουμένη παιδιὰ γίγνεται μὲν ὡς τὸ πολὺ δι' ἀστραγάλων, οὓς ἀφιέντες στοχάζονται βόθρου τινὸς εἰς ὑποδοχὴν τῆς τοιαύτης ῥίψεως ἐξεπίτηδες πεποιημένου, πολλάκις δὲ καὶ ἀκύλοις καὶ βαλάνοις ἀντὶ τῶν ἀστραγάλων οἱ ῥιπτοῦντες ἐχρῶντο.* (Jahn.) Cf. also Ov. *Nux*, 85, 86 *Vas quoque saepe cavum spatio distante locatur, in quod missa levi nux cadit una manu.*

51 **Neu quis**] by a slight change in the construction of the sentence is made to depend directly upon *summum erat in voto.*

52—59] 'But *you* are not without experience in detecting crooked morals, and know all the doctrines of the wise portico frescoed with breeched Medes, over which the close-cropped disciples fed on beans and coarse porridge pore the live-long night, and the letter which parts in two directions the Samian branches has marked out for your guidance the slope taken by the right-hand path; and yet you are snoring at this time of day, and your head, as loose as if it were unhinged, is yawning off yesterday's debauch with your jaws at full stretch!'

Haud tibi inexpertum curvos deprendere mores,
Quaeque docet sapiens braccatis illita Medis
Porticus, insomnis quibus et detonsa iuventus
Invigilat, siliquis et grandi pasta polenta;
Et tibi quae Samios diduxit littera ramos
Surgentem dextro monstravit limite callem.

ver. 56. *deduxit* Mp. Bi. Herm.; *diduxit* Jahn, Macl. Koenig.

52 **curvos mores**] See note on *curva Sat.* IV. 12. Cf. also *Sat.* V. 38, and Hor. *Ep.* II. 2. 44 *Curvo dignoscere rectum.*

53 **Quaeque docet**] depends on an infinitive which we may easily supply by zeugma from *deprendere.* This is better than to refer it immediately to *inexpertum* [sc. *illorum*] *quae* &c.

sapiens Porticus] Ἡ ποικίλη Στοά in which Zeno had taught, in consequence of which it is here put generally for the Stoic Philosophy. It was situated in the Ceramicus at Athens and had been frescoed by Polygnotus, Mycon and Panaenus, *eminebat autem inter quatuor picturas pugna Marathoniaca* (Jahn). Cf. Corn. Nep. I. 6.

braccatis] *Braccae* are the Greek ἀναξυρίδες or θύλακοι (Arist. *Vesp.* 1087) *barbarorum, imprimis Persarum, insigne vestimentum* (Jahn).

54 **quibus**] Macl. by a curious blunder refers this to the *paintings* instead of the *doctrines* of the school.

detonsa] the opposite of κομᾶν which latter was regarded by the Stoics as a sign of luxury and effeminacy. The same badge of their profession was adopted by the Puritans in modern times.

55 **polenta**] The Greek equivalent for the Roman *puls.* It was the simplest of diets. Cf. Sen. *Ep.* XLV. 11 *Habemus aquam, habemus polentam: Jovi ipsi controversiam de felicitate faciamus* (Jahn). Cf. also *vivit siliquis et pane secundo* (Hor. *Ep.* II. 1. 123).

56 **diduxit**] *deduxit,* Herm. But the confusion of MSS between *di* and *de* in composition is so hopeless that, as Jahn says, *scribendum est quod sensus postulat etiam renitentibus libris.* Cf. Lachm. *ad Propert.* p. 175.

littera] The character Ψ (the old form of the Greek Υ) was chosen by the Pythagoreans as the symbol of human life. The stem represents the early period of youth in which the character is still unformed: the left-hand branch denotes the easy path of vice, the other the steep and difficult ascent to virtue. Cf. Pers. *Sat.* V. 34, Auson. *Eid.* XII. *de litt. Monos.* 9 *Pythagorae bivium ramis patet ambiguis* Υ; also Serv. Virg. *Aen.* VI. 136, and the following verses from the Anthol. Lat. *Littera Pythagorae discrimine secta bicorni Humanae vitae speciem praeferre videtur. Nam via virtutis dextrum petit ardua callem, Difficilemque aditum primum spectantibus offert, sed requiem praebet fessis in vertice summo. Molle ostentat iter via lata, sed ultima meta Praecipitat captos volvitque per aspera saxa.*

The above is Jahn's explanation. Macleane, apparently from inability to reconcile the story with the later form of the Greek Υ, regards the device as of very late origin and 'derived from the Latin Y which suits it better than the Greek.'

ramos] *ramo* Macl. but in defiance of MSS and editors. The accusative may be partly explained by supposing that *Samios* is made to

Stertis adhuc, laxumque caput compage soluta
Oscitat hesternum, dissutis undique malis!
Est aliquid quo tendis, et in quo dirigis arcum?
An passim sequeris corvos testaque lutoque,
Securus quo pes ferat, atque ex tempore vivis?
Helleborum frustra, quum iam cutis aegra tumebit,
Poscentes videas: venienti occurrite morbo,

ver. 60. *in quod* Jahn, Koenig; *in quo* Mp. Br. Herm. Macl.

agree with *ramos* instead of with *littera* by hypallage.

58 **Stertis]** The lines which follow contain the serious application of the lesson, the force of which is much weakened by introducing a note of interrogation after *adhuc*.

60—62] An amplification, as Jahn well remarks, of the Greek proverb *τὰ πετόμενα διώκειν*; cf. *διώκει παῖς ποτανὸν ὄρνιν* (Aesch. *Agam.*). Each word in the sentence is carefully selected. Thus the chase is a random one (*passim*), the object worthless (*corvos*), the weapon anything that comes first to hand (*testaque lutoque*).

60 **in quo]** *in quod* Jahn, who adds, *hoc quod grammatica postulat etiam invitis codd. mutatione revera nulla reducendum foret.* But *in quo* is neater in the present passage, and well denotes the '*covering* of an object' in taking aim.

62 **ex tempore]** 'For the moment,' 'from hand to mouth.'

63] At this point the comparison begins between physical and moral sickness which is taken up and completed at ver. 88. It is broken off at ver. 65 as the words *venienti occurrite morbo* suggest a digression on the subject of the proper remedies.

Helleborum] There were two kinds, the white and the black hellebore (Cf. Aul. Gell. XVII. 15). It was the latter which was thought to be beneficial in dropsical cases (Plin. XXV. 5. 22).

64 **occurrite]** Cf. I. 62 and Ov. *Rem. Amor.* 91 *Principiis obsta.*

65] 'Meet the disease as it comes and then what need to promise mountains of gold to Craterus?' (Jahn). Macleane and others place a colon at *morbo* and translate 'Or else what good is it to call in Craterus (when the case is desperate)?' But this reference to the hopeless stage of the disease is premature when it is the *remedies* that are being suggested.

Cratero] a celebrated physician mentioned by Cic. (*ad Att.* XII. 13. 1; 14. 4), whose daughter he attended, and also by Horace (*Sat.* II. 3. 161 *Craterum dixisse putato*). He was a Greek by birth and is said to have been the physician of Augustus. Here however the name is used quite generally.

magnos montes] so Juv. XII. 129 *Montibus aurum exaequet.* Cf. also Ter. *Phorm.* I. 2. 18 *modo non montes auri pollicens*, and Plaut. *Mil. Glor.* IV. 2. 73 *Argenti montes non massas habet.*

66] With the summary of the Stoic Philosophy which follows cf. Sen. *Ep.* LXXXII. 5 *Sciat quo iturus sit, unde ortus, quod illi bonum, quod malum sit, quid petat, quid evitet quae sit illa ratio quae appetenda ac fugienda discernat, qua cupiditatum mansuescit insania, timorum saevitia compescitur.*

Et quid opus Cratero magnos promittere montes? 65
Discite, o miseri, et causas cognoscite rerum:
Quid sumus, et quidnam victuri gignimur; ordo
Quis datus, aut metae qua mollis flexus et unde;
Quis modus argento, quid fas optare, quid asper
Utile nummus habet; patriae carisque propinquis 70
Quantum elargiri deceat; quem te deus esse

ver. 68. *quam* B1. Herm. Koenig 'natum ex repetita littera *m.* melius autem cum ceteris *quis* et *quid* congruere videtur *qua*, et part. *quam* severitatem harum admonitionum, ut ita dicam, turbat' (Jahn); *qua* Mp. γ. Jahn, Macl.

causas rerum] In allusion probably to the primary doctrine of the Stoics *duo esse in rerum natura, ex quibus omnia fiant, causam et materiam* (Sen. *Ep.* LXV. 2). So again in Cic. *de Off.* II. 2. 5. *Sapientia autem est* (*ut a veteribus philosophis definitum est*) *rerum divinarum et humanarum causarumque quibus hae res continentur, scientia.* Cf. also Virg. *Georg.* II. 490 *Felix qui potuit rerum cognoscere causas.* (Jahn.)

67—76] 'What we are and what life we are born to lead; what place has been assigned to us, where and at what point we are to begin gently to round the goal; what is the limit to collecting plate, what prayers are consistent with piety; what is the use of coined money, and how much of it should be freely given up for your country and your friends; in a word, what sort of person the Deity has ordained you to be and in what part of the human commonalty your station has been assigned you. Learn all this, and never bear a grudge because jars of provisions are wasting in the rich man's cupboard, the retaining-fees of wealthy Umbrian clients; together with pepper and hams, thank-offerings from some Marsian dependant, or because the sprats he received in the first jar have yet to be consumed.'

67 **Quid sumus**] So Arrian *diss.* II. 10 Σκέψαι τίς εἶ, and again in I. 6. 25 οὐκ αἰσθήσεσθε τοίνυν οὔτε τίνες ἐστέ, οὔτε ἐπὶ τί γεγόνατε οὔτε τί τοῦτ' ἔστιν ἐφ' ὃ τὴν θέαν παρειλήφατε.

ordo] This word introduces an illustration from the chariot-race. *Ordo* is the place assigned to us at the starting-point, called *liminis ordo* (Stat. *Theb.* VI. 390). It was decided by *lot*. Cf. Soph. *Elec.* 710 κλήροις ἔπηλαν καὶ κατέστησαν δίφρους.

68 **metae mollis flexus**] 'The turning of the *meta* was a matter of difficulty, and here accordingly it represents any critical point in the race of life.' (Macl.) Cf. Soph. *Elec.* 720 sqq., Hom. *Il.* XXIII. 337 sqq.

69 **argento**] 'Plate' as it is apparently opposed to *asper nummus* =rough (because stamped) coin. It may however refer more generally to all *uncoined* silver. Jahn limits the sense of *asper* to '*newly*-coined money,' but so nice a distinction is out of place in this passage.

71 **elargiri**] an allusion to the Stoic doctrine of Charity (*officium*) which is discussed at length in *Sat.* VI. 27 sq. Jahn well compares Lucil. *Commoda praeterea patriae sibi prima putare Deinde parentum, tertia jam postremaque nostra.*

Iussit, et humana qua parte locatus es in re;
Disce, nec invideas, quod multa fidelia putet
In locuplete penu, defensis pinguibus Umbris,
[Et piper et pernae, Marsi monumenta clientis,] 75
Menaque quod prima nondum defecerit orca.
Hic aliquis de gente hircosa centurionum
Dicat: Quod satis est sapio mihi; non ego curo
Esse quod Arcesilas aerumnosique Solones,
Obstipo capite et figentes lumine terram, 80

72 **locatus es**] τεταγμένος. A military metaphor. Cf. Soph. *Antig.* 670, δορὸς τ' ἂν ἐν χειμῶνι προστεταγμένον.

73 **multa fidelia**] Juvenal (VII. 119 sqq.) describes similar payments in kind for lawyer's services, and like the *maena*, *piper*, *perna* in the present passage they consist chiefly of home-grown products of little value.

74 **pinguibus**] sc. οἱ παχεῖς, *divites;* cf. Mart. VII. 53.

76 **orca**] Gk. ὑρχή (Aristoph. *Vesp.* 676), which is also used specially of a pickle-jar.

74—76] Here again, as in vv. 12—14, we can discover, I think, evident traces of the *duplex recensio;* and the omission of one of the two last lines (in all probability of ver. 75) seems advisable for precisely the same reasons as were advanced in the case of the former passage. For ver. 75 is exactly similar in character to ver. 13. It is little better than a repetition of the preceding idea: it breaks the flow and connection of the lines, whereas if it be omitted the position of *quod* in ver. 76 is as artistic as that of *queritur* in ver. 14. I should therefore be inclined to consider ver. 13 and again ver. 75 as the 'rough draughts' from which the poet afterwards elaborated two more polished verses (14 and 76). [I had always held the above view on the strength of the internal evidence, and am confirmed in my opinion by finding that Mp. one of the best MSS actually omits ver. 75.]

77] The parenthesis is prolonged to ver. 87 by the introduction of a quiet sneer at the opponents of philosophy. The imaginary antagonist is well chosen, as the contempt of these 'captains' for all mental cultivation was notorious. (Cf. *Sat.* v. 189, Hor. *Sat.* I. 6. 73, Juv. XIV. 194 sq.)

77 **hircosa**] 'unsavoury,' cf. Cat. LXIX. 6.

79 **aerumnosi**] 'gloomy,' 'careworn,' a sweeping epithet which is quite in keeping with the imaginary speaker. The vague and illiterate character of the censure may also be suggested by the poet coupling the names of two such different men as Solon who lived about B.C. 600, and Arcesilaus (B.C. 200), who may be regarded as the founder of the New Academy.

80—85] 'As with head awry and eyes fixed upon the ground they mumble to themselves their whispered thoughts in moody silence, and weigh their words with lip protruded, while they ponder the while on some old dotard's dream that nothing can be produced out of nothing, nothing return to nothing. Is it this stuff that you grow pale over, is this any reason for foregoing a meal?'

80 **Obstipo**] Cf. Hor. *Sat.* II. 5. 92 *Davus sis comicus, atque Stes*

Murmura quum secum et rabiosa silentia rodunt
Atque exporrecto trutinantur verba labello,
Aegroti veteris meditantes somnia, *gigni*
De nihilo nihil, in nihilum nil posse reverti.
Hoc est, quod palles? cur quis non prandeat, hoc est?—85
His populus ridet, multumque torosa iuventus
Ingeminat tremulos naso crispante cachinnos.—
Inspice; nescio quid trepidat mihi pectus et aegris
Faucibus exsuperat gravis halitus; inspice, sodes!

ver. 84. *nihilum* Mp. Herm.; *nihil* B1. Jahn, Macl. Koenig.

capite obstipo, multum similis metuenti.

figentes lumine terram] a bold variation of the ordinary phrase *figit lumina terra*, or *figunt in terram oculos.*

81 **rabiosa**] Jahn well compares the following from Paul. *Aegin.* (v. 3) on the subject of mad dogs Ἄφωνοι τυπίπαν εἰσί...χωρὶς ὑλαγμοῦ.

silentia] as being a soliloquy addressed only to themselves. Auson. *Id.* XVII. 24 has imitated the line thus, *Murmure concluso rabiosa silentia rodunt.*

82 **trutinantur**] Cf. Varro περὶ φιλοσοφίας (*apud* Non. *s. v.* rostrum), *unumquodque verbum statera auraria ponderare* (Jahn).

85] Cf. *Postquam est impransi correptus voce magistri* (Hor. *Sat.* II. 3. 257).

86 **torosa**] the 'brawny youth of Rome,' sc. proud of nothing but their muscular strength.

87 **naso crispante**] 'with curling nose,' is best explained by *rhinocerotis nasum*, Mart. I. 4 (al. 3). 6. Cf. note on *Sat.* I. 40.

88] This line introduces a change of subject so abrupt that it should have been noticed by the commentators. I have already noticed that it is a continuation of ver. 65. 'Take moral disease in time and it may be cured by the following precepts of philosophy: reject them, as the world would have you do, and moral sickness will end in moral death.'

Inspice] To arrest his attention the poet calls up a picture of *physical* sickness, 'Look at my tongue: I have a strange palpitation of the heart, and my breath is laboured and fetid.'

trepidat] Mr Paley has suggested to me that heart disease is often attended with the dropsical symptoms alluded to ver. 95.

89 **gravis**] Jahn considers that this word, like *exsuperat*, denotes nothing more than a difficulty of breathing. Cf. Virg. *Georg.* III. 506 *attractus ab alto spiritus et interdum gemitu gravis.* But in a poet who compresses his ideas so closely as Persius, it is safer to regard every word as adding something to the sense of the passage. For the translation 'fetid,' cf. *grave olentia centaurea.*

sodes] For the resolved form of this expression cf. Plaut. *Aul.* II. 1. 48 *Dic mihi*, si audes, *quae ea est, quam ducere vis uxorem* (Schol.).

Qui dicit medico, iussus requiescere, postquam
Tertia compositas vidit nox currere venas,
De maiore domo, modice sitiente lagena,
Lenia loturo sibi Surrentina rogavit.—
Heus, bone, tu palles! *Nihil est.* Videas tamen istud,
Quidquid id est: surgit tacite tibi lutea pellis.
At tu deterius palles; ne sis mihi tutor;
Iam pridem hunc sepeli: tu restas. Perge, tacebo.

ver. 93. *rogabit* Herm.; *rogabis* Mp.; *rogavit* Bi. Jahn, Macl. Koenig.

90 **requiescere**] to 'lie by,' 'keep himself quiet.'

The disease has apparently shown itself in the acute form of a 'quartan ague,' which is rendered fatal by the patient taking wine on the third night. He thinks that he may venture because there has been no paroxysm on the *third* night, whereas he should have waited for the *fourth*.

92 **de majore domo**] 'from a large town-house.' It may mean (i) from a merchant of established reputation (*de nobili apotheca*, Schol.), or (ii) a *divite quodam amico* (Jahn). A comparison with Mart. II. 40, Juv. V. 32 is certainly in favour of the latter interpretation.

modice sitiente] a 'tolerably thirsty flagon.' Jahn on the other hand imagines that a *small* flask is meant, and discovers in this and in the class of wine selected a semi-compliance with the doctor's orders. The 'mild' Surrentine wine was certainly recommended for invalids on account of its lightness (cf. Plin. XXIII. 1. 20, XIV. 6. 8), but the tenor of the lines which follow, more especially the addition of the word *loturo*, are almost decisive against Jahn's theory, as 'before the bath' would be the most fatal time for taking the wine. Cf. Juv. I. 142 *Poena tamen praesens cum tu deponis amictus Turgidus, et crudum pavonem in balnea portas.*

94 **Heus, bone**] The words of the doctor at their next meeting, 'My good sir, how pale you are!'

96] 'Nay, you are paler than I: never think to school me: I have already buried one of you: *you* are still on my hands. *Well, choose your own course: I won't say a word!*'

ne sis mihi tutor] Cf. Hor. *Sat.* II. 3. 88 *Ne sis patruus mihi.* The expression which follows is proverbial, and Jahn well compares Isid. *Orig.* X. 5, litt. T. *Tutor, qui pupillum tuetur, hoc est, intuetur, de quo in consuetudine vulgari dicitur: Quid me mones? et tutorem et paedagogum olim obrui.*

97 **tu restas**] so *Omnes composui. Felices! nunc ego resto.* (Hor. *Sat.* I. 9. 28.)

98 **Turgidus epulis**] as in Hor. *Ep.* I. 6. 61 *Crudi tumidique lavamur.* Cf. also Juv. I. 142 sqq., the passage referred to above on ver. 93.

albo ventre] Cf. Hor. *Sat.* II. 2. 76. Paleness was naturally regarded as a sign of delicate health in a southern climate, where the test of a man's physical strength is his power of enduring the 'heat of the day.' Such words as *apricatio, insolatio* denote the pains which were taken to avoid the imputation of 'paleness.'

99 **mefites**] is specially used of the fetid vapour given off from sulphur springs (Serv.). With the use of the word in the present passage cf. Sen. *Ep.* XCV

Turgidus hic epulis atque albo ventre lavatur,
Gutture sulfureas lente exhalante mefites;
Sed tremor inter vina subit, calidumque trientem
Excutit e manibus, dentes crepuere retecti,
Uncta cadunt laxis tunc pulmentaria labris.
Hinc tuba, candelae, tandemque beatulus alto
Compositus lecto crassisque lutatus amomis
In portam rigidos calces extendit: at illum

ver. 105. *rigidas* Mp. Bi. Herm.; *rigidos* Jahn, Macl. Koenig. Cf. Schneider., *gramm. Lat.* II. *p.* 115 (Jahn).

100 **Sed**] Macleane translates: 'Nay more' (sc. without bathing, before he leaves the table): which is simply intolerable. The idea is: (He may have disregarded these premonitory symptoms), 'but as he sits at his wine a shivering comes over him and strikes from his hand the cup of warm negus.'

calidum] Cf. Mart. XII. 60. 7 *ne calda Sabello Desit, et ut liquidum potet Alauda merum;* and Juv. V. 63 *Quando vocatus adest gelidae calidaeque minister?*

trientem] is the cup and the mixture it contains. In strict accuracy *triens* could only be used of the latter, although Martial (X. 49. 1) uses the expression *amethystinos trientes* for the cup itself. A *sextarius* was the entire amount of the negus mixed: the *triens* represented four *cyathi* of this liquid, in other words a third of the whole *sextarius*.

101 **retecti**] sc. from which the gums have receded, *ut solent in acri febre* (Jahn). But surely the expression *laxis labris* in the line following suggests a simpler explanation.

102 **pulmentaria**] 'dainties.' The word seems like *ὄψον* to have passed through different phases of meaning. It was used (i) for anything *quod cum pane seu pulte comedebatur*, Heind., (ii) for any highly seasoned dish; but it never seems to have been confined almost entirely to one particular class of food like *ὄψον* to *fish*.

103] 'Then come the trumpet and the tapers; and at last our happy little friend laid out on a tall bier and plastered with thick unguents stretches his stiff heels towards the door, and citizens of yesterday's make put on the cap of liberty and bear him to the tomb.'

tuba, candelae] The *tubicines* formed part of the regular funeral ceremony (cf. *Petr.* 78, Serv. ad Virg. *Aen.* VI. 218), but the *candelae* denote a special case to judge from Sen. *de tranq.* 11 *Toties in vicinia mea conclamatum est, toties praeter limen* immaturas *exsequias fax cereusque processit* (Jahn).

beatulus] *μακαρίτης*, but ironical in this case. Jahn well compares *Quem cum beatum fuisse Sallustius respondisset praefectus, intellexit occisum* (Amm. Marc. XXV. 3).

104 **lutatus amomis**] So Juv. IV. 108 *sudans Crispinus amomo Quantum vix redolent duo funera;* and Mart. XIV. 50. 1 *ne lutet immundum nitidos ceroma capillos.*

105 **In portam**] *ἀνὰ πρόθυρον τεταμμένος*, Hom. *Il.* T. 212. Cf. also Pliny VII. 8. 6. Notice the use of *porta* for *janua* (the door of the *atrium*) and contr. Ov. *Am.* I. 9. 19 *Ille graves urbes, hic durae limen*

Hesterni capite induto subiere Quirites.
Tange, miser, venas et pone in pectore dextram:
Nil calet hic. Summosque pedes attinge manusque:
Non frigent. Visa est si forte pecunia, sive
Candida vicini subrisit molle puella,
Cor tibi rite salit? positum est algente catino
Durum olus, et populi cribro decussa farina:

amicae obsidet: hic portas frangit, at ille fores. (Macl.)

106 **capite induto**] sc. putting on the *pileus* in token they had just been manumitted by the injunction of their late master's will. The *pileus* was a skull-cap originally adopted to hide the baldness of the new freed-man, for, as in the case of our convicts, the hair of slaves was closely shaved. Compare with this the introduction of *splenia* to hide the three letters on the forehead of a branded slave.

107] Now follows the picture of moral sickness: 'feel my pulse, you troublesome fellow, and lay your hand upon my chest: you find no fever here! and touch the extremities of my hand and feet: no coldness there!'

miser] like ὦ μέλε, ὦ σχέτλιε, is an expression of impatience with the man who has called up such uncomfortable thoughts. In the comic poets the same idea is often expressed by *malum*. It is difficult to understand how Jahn and Hermann would translate the passage which follows, as they assign the words *nil calet hic* and *non frigent* to a different speaker.

108 **Summosque pedes manusque**] With *summos* cf. ποδῶν ἀκμάς Soph. *Tyr.* 1034, τὰς χεῖρας ἄκρας Plato, *Prot.* 352.

109, 110] Cf. *Sat.* IV. 47, and Arr. *diss.* III. 2. 8, where the same ideas are expressed: περὶ κερμάτιον ἀνεξαπάτητος εἶ; ἐὰν ἴδῃς κοράσιον καλόν, ἀντέχεις τῇ φαντασίᾳ; ἂν ὁ γείτων σου κληρονομήσῃ οὐ δάκνῃ; (Jahn).

111 **rite**] sc. without acceleration. Contr. *laetari praetrepidum cor. Sat.* II. 54.

111—114] 'Suppose we set before you a cold dish of hard cabbage, and meal that has been passed through the people's sieve. Now let us try your jaws. Ah! a festering ulcer lurks somewhere in your tender mouth which must not be grated with such plebeian fare.'

durum...algente] sc. half boiled and served up cold.

112 **pop. cribr. dec. far.**]=*pane secundo* (Hor. *Ep.* II. 1. 123).

113 **ulcus**] Notice the art with which the comparison is worked out even in the minor details, 'your palate must be *diseased* to account for so vitiated a taste.'

114 **beta**] *Communi olere vilisque saporis* (Mart. XIII. 13), *quae ideo plebeia dicitur* (Jahn).

115 **Alges...fervescit**] in answer to *nil calet hic, non frigent* (vv. 108, 109).

timor albus] ὠχρὸν δέος.

excussit aristas] In common language 'has raised a gooseskin.' It is described as follows by Varro (L. L. VI. 49), *Tremor dictum a similitudine vocis, quae tunc cum valde tremunt apparet, cum etiam in corpore ut aristae in spica ordei horrent.* (Jahn.)

116 **face supposita**] Jahn well compares a passage from Iamblichus Ζεῖ γὰρ ὁ θυμὸς ὥσπερ λέβης πυρὶ θαλπόμενος, and also Sen. *de Ira* II. 19 *Iracundos fervidi mixtura fa-*

Temptemus fauces! tenero latet ulcus in ore
Putre, quod haud deceat plebeia radere beta.
Alges, quum excussit membris timor albus aristas;
Nunc face supposita fervescit sanguis et ira
Scintillant oculi, dicisque facisque, quod ipse
Non sani esse hominis non sanus iuret Orestes.

ciet, est enim actuosus et pertinax ignis; frigidi mixtura timidos facit, pigrum est enim contractumque frigus.

SATIRA IV.

JAHN regards this poem as no satire in the ordinary sense of the word, but rather as a scholastic dissertation on the readiness of mankind to detect faults in others while they ignore their own, illustrated by examples which are general not personal, types of a class rather than caricatures of individuals. Accordingly he classes it with Satires II. III. V. and VI. (all of which are unquestionably of this character), and regards the first as the sole exception to the rule in which he recognizes an attack on the literary taste of Nero. His view of the Satire has been advocated by Schutz, Weber and others.

In the Introduction to the Satires I have stated at length my reasons for adopting the opposite theory, supported as it is by the equally great names of Britannicus, Casaubon, Meister and others—that this Satire, so far from being general in its allusions, is directed from first to last at the incapacity and immorality of Nero's government. To avoid repetition, I will only refer to line 49 *Si puteal multa cautus vibice flagellas* which appears to me conclusive on the subject, and it would be hardly too much to say that no portion of Persius contains a more definite allusion to Nero than this. Understood thus, each and every word in the sentence finds an appropriate commentary in Tac. *Ann.* XIII. 25, Suet. *Nero*, 26, while no other theory suggests even a tolerable explanation for *multa vibice*, to say nothing of the rest of the line.

We may therefore class the poem with the first Satire and regard it as a personal attack on Nero, on the ground of—

1—5, his youth and inexperience;

6—9, his want of eloquence;

10—14, his ignorance of all distinctions between right and wrong;

15—24, his self-conceit on the ground of his noble birth and personal beauty, as though these were everything and knowledge nothing;

25—52, his indolence, luxury and wanton debauchery.

The dialogue is framed on the model of the 1st *Alcibiades* of Plato, passages of which are directly imitated in the opening lines of the Satire.

Rem populi tractas?—barbatum haec crede magistrum

1—6] 'What, *you* manage the affairs of a nation? (Suppose these to be the words of the bearded philosopher whom the fell draught of hemlock carried to his grave.) On the strength of what? tell me,

Dicere, sorbitio tollit quem dira cicutae—
Quo fretus? dic o magni pupille Pericli.
Scilicet ingenium et rerum prudentia velox
Ante pilos venit, dicenda tacendaque calles.
Ergo ubi commota fervet plebecula bile,
Fert animus calidae fecisse silentia turbae
Maiestate manus. Quid deinde loquere? *Quirites,*

ver. 3. *hoc* Mp. Herm. Koenig; *o* Bı. Jahn, Macl.
ver. 5. *tacendave* γ.

ward of the mighty Pericles. You would have us believe that intellect and a keen eye to forecast events have come to you before your beard: that you know when to speak and when to forbear.'

1 **Rem populi tractas**] Cf. Plat. *Alc.* I. 118 B Διὸ καὶ ἄτττεις πρὸς τὰ πολιτικὰ πρὶν παιδευθῆναι.

2 **tollit**] the historic present. Cf. Madv. § 336, Obs. 1. The whole passage here refers to a past scene, supposed to be repeating itself in present time. Jahn explains the use as justifiable, *ubi per pronomen relativum explicationis gratia rei praeteritae mentio breviter adjicitur.*

3 **Quo fretus**] *τί οὖν ποτ' ἔστιν ὅτῳ πιστεύει τὸ μειράκιον; Alc.* I. 123 E.

pupille Pericli] His father Clinias was killed at Coroneia, B.C. 447, and left Alcibiades under the care of Pericles and Ariphron, who were second cousins of his mother Dinomache. Cf. Corn. Nep. II. 1. 1.

Pericli] or uncontr. *Periclei* from nom. *Pericleus*, like *Ulixei*, *Achillei*, &c.

4 **prudentia velox**] like *ἡ πρόνοια αὐτοῦ ἡ ἐς τὸν πόλεμον* (Thuc. II. 65). *Velox* can hardly mean 'precocious,' which is the explanation of the Schol.

5 **Ante pilos**] for Nero was emperor before he was 17. Cf. Suet. *Ner.* 8, Tac. *Ann.* XIII. 1. 6.

dicenda tacendaque] is usually equivalent to the Gk. *ῥητά τε καὶ ἄῤῥητα* in the sense of 'all possible subjects,' cf. Hor. *Ep.* I. 7. 72 *dicenda tacenda locutus*, but its meaning in the present passage is better exemplified in Quint. II. 20. 5, *si consonare sibi in faciendis ac non faciendis virtutis est, quae pars ejus prudentia vocatur, eadem in dicendis ac non dicendis erit!*

6 **Ergo**] 'Accordingly,' sc. because you are so conscious of your powers.

plebecula] the 'rabble;' contemptuously, as in Cic. *ad Att.* I. 16. 11 *misera ac jejuna plebecula.*

7] 'Suppose the spirit moves you to impose silence on the heated throng by a majestic wave of the hand.' Cf. *Διανοεῖ γὰρ παριέναι συμβουλεύσων Ἀθηναίοις ἐντὸς οὐ πολλοῦ χρόνου, Alc.* I. 106 C.

8 **Quid deinde loquere?**] The irony of this and the next line is twofold, and exposes (i) the oratorical incapacity displayed in the bald assertions, *justum, male, rectius;* (ii) the arrogance of the man who dictates thus peremptorily on subjects of which he knows nothing. So in the *Alc.* 113 B *οὐκοῦν ἐλέγχθη ὅτι περὶ δικαίων καὶ ἀδίκων Ἀλκιβιάδης ὁ καλὸς ὁ Κλεινίου οὐκ ἐπίσταιτο, οἴοιτο δέ, καὶ μέλλοι εἰς ἐκκλησίαν ἐλθὼν συμβουλεύσειν Ἀθηναίοις περὶ ὧν οὐδὲν οἶδεν;*

Hoc, puta, non iustum est, illud male, rectius illud.
Scis etenim iustum gemina suspendere lance
Ancipitis librae; rectum discernis, ubi inter
Curva subit, vel quum fallit pede regula varo,
Et potis es nigrum vitio praefigere theta.
Quin tu igitur, summa nequiquam pelle decorus,
Ante diem blando caudam iactare popello

9 **puta**] like *nempe*, 'for instance,' 'you see.' Hermann does not print in italics, but its position in the sentence shows that it is part of the address supposed to be made to the populace.

Al. *puto*, but against the authority of the MSS, Priscian and Servius, the former of whom refers to *puta* as the reading in this passage.

10] Cf. *Alc.* I. 110C οἷον ἆρα ἐπίστασθαι καὶ παῖς ὤν, ὡς ἔοικε, τὰ δίκαια καὶ τὰ ἄδικα. 'You know, of a truth, how to weigh virtue against vice in the two scales of the faltering balance: you can distinguish the straight line when it passes among curves, or when the carpenter's square is deceptive from the legs having been bent: and you can set your black mark against vice.'

These technical illustrations are clearly derived from the Stoic school, and the entire passage should be compared with *Sat.* III. 52 sqq. and *Sat.* V. 105 sqq. A right line is supposed to represent the path of virtue and *curva* are the crooked lines of vice through which it has often to pass, while the *regula* is in most cases a ruler by the application of which (as in *Sat.* V. 38) all divergence from the straight path may be corrected. Here however it is used for the *norma*, or carpenter's square, which was composed of two *regulae* or *pedes* joined at right angles. If these became distorted (*varus*) they would form no true right angle, and the instrument would be worthless as a guide.

13 **theta**] *θ*, the initial letter of *θάνατος*. It was used (i) by judges to declare the verdict of condemnation, cf. Mart. VII. 37; (ii) in army lists, &c. as equivalent to our 'Deceased;' (iii) by critics and grammarians to denote a hopeless passage. Cf. *O multum ante omnes infelix littera Theta.* (Schol.)

14] At this point the ironical flattery is dropped: 'No, you can do none of these things: then why don't you leave off this premature display before a fawning rabble, you who would do better to swallow whole Anticyras of undiluted hellebore?'

15 **caudam iactare**] like a peacock. The Schol. says *Translatio a canibus*, but this would reverse the position of the parties which is implied by *blando*.

16 **Anticyras**] For Anticyra as the emporium of hellebore cf. Ov. *Ep.* IV. 3. 53, and, for the plural, Hor. *Ars Poet.* 300 *tribus Anticyris caput insanabile.* There were apparently two places of the name, *ad sinum Maliacum altera, in Phocide altera sita.* (Jahn.)

meracas] like the plur. *Anticyras* denotes the violence of the distemper, as in Hor. *Ep.* II. 2. 137 *Expulit helleboro morbum bilemque meraco.*

17 **uncta patella**] a 'rich made dish.' *Uncta* alludes to the sauces with which it was flavoured; cf. VI. 69 *unge, puer, cautes,* III. 102 *uncta pulmentaria,* and again VI. 16

Desinis, Anticyras melior sorbere meracas!
Quae tibi summa boni est? uncta vixisse patella
Semper et assiduo curata cuticula sole?
Exspecta, haud aliud respondeat haec anus. I nunc:
Dinomaches ego sum! suffla: *sum candidus!* esto,
Dum ne deterius sapiat pannucia Baucis,
Quum bene discincto cantaverit ocima vernae.

coenare sine uncto. Here it is put generally for a 'luxurious table.'

18 **curata cuticula sole**] more definite than *cutem, pelliculam curare*, which refers generally to good living. Here the *apricatio* is meant; cf. Juv. XI. 203 *Nostra bibat vernum contracta cuticula solem*. It was resorted to either (i) to improve the complexion, as in Mart. X. 12. 7

I precor et totos avida cute combibe soles.
Quam formosus eris dum peregrinus eris!

or (ii) to benefit the health, by old men and valetudinarians. Cf. *aprici senes, Sat.* V. 179, Cic. *Cat. Maj.* XVI. 56, Plin. *Ep.* III. 5. 10.

19] Jahn and Macl. weaken the force of the following passage by removing the stop after *I nunc*, and making *Dinomaches ego sum* depend upon *suffla*. It is far preferable to regard *I nunc, suffla, esto* as the ironical comments of the philosopher upon each boast as it is uttered: 'Wait a minute: this old woman would give us no other answer. Now then proceed. *A son of Dinomache am I!* Puff away. *I am beautiful!* Small merit in that, if ragged Baucis here is as wise as you are when she has cried her herbs successfully to some slatternly slave.'

20 **Dinomaches**] In *Alc.* I. 123 C he is called by Socrates ὁ Δεινομάχης υἱός, and through her he was connected with the family of the Alcmaeonidae.

suffla] lit. to 'inflate the cheeks,' and so used of any bombastic utterance; cf. *Nec stloppo tumidas intendis rumpere buccas* (V. 13), *pulmonem rumpere* (III. 27); also the Greek φυσᾶν ἑαυτόν (Bergl. *ad Alciphr.* I. 37) and the proverbial expression φυσᾷ γὰρ οὐ σμικροῖσιν αὐλίσκοις ἔπι.

esto] Gk. εἶεν, 'You may be all that and yet not fitted for your post, if your only wisdom is that of a common herbwoman who praises her wares to good purpose.'

21 **pannucia**] either 'ragged' as Petr. 14, or 'wrinkled' as *pannucia* mala, Plin. XV. 14, 15.

Baucis] the name of an old woman in *Anth. Pal.* VII. 710, 712, and perhaps adopted here from some Greek comedy or from the mimes of Sophron, whom Persius is thought to have imitated. Like *Vettidius, Natta, Staius, Dama*, &c. it points to no particular person but denotes a *class*.

22 **bene**] unquestionably to be joined with *cantaverit* as the sense of the passage indicates, and not with *discincto* (as Jahn and Macl.) where it is weak and adds nothing to the picture.

discincto] 'slovenly,' 'dissolute.' So again *discincti Nattae* (*Sat.* III. 31), and *discinctus nepos* (Hor. *Epod.* I. 34). A loose flowing robe denoted indolence and luxury; cf. the oppos. *succinctus, alticinctus*, and the Gk. εὐσταλής, εὔζωνος.

ocima] may be basil or watercress.

Ut nemo in sese temptat descendere, nemo,
Sed praecedenti spectatur mantica tergo!
Quaesieris: *Nostin' Vettidi praedia?* Cuius? 25
Dives arat Curibus quantum non milvus oberrat.
Hunc ais, hunc dis iratis Genioque sinistro,
Qui, quandoque iugum pertusa ad compita figit,

ver. 26. *oberret* Bı. Jahn, Macl. Koenig; *oberrat* Mp. Herm.

23, 24] These lines are rightly printed by Jahn and Macleane as prefacing a new paragraph and not as a comment on what has gone before. The miser Vettidius is introduced for the purpose of exposing in strong relief the opposite faults of Nero's character, and not merely (as Jahn and Macleane imply) to illustrate a dissertation on Γνῶθι σεαυτόν.

23 **in seso descendere**] a metaphor from the arena. To 'enter the lists against yourself' is to do battle with your own failings. This explanation appears to me far preferable to that suggested by Macleane to 'go down into yourself as into a dark mine or cavern.'

24 **mantica**] Two versions are given of this fable, (i) and apparently the original one in *Phaedr.* IV. 10, that each man carries his neighbour's vices in a wallet on his breast, and is continually looking into it, while his own he swings on his back and never sees them; (ii) and possibly the one adopted by Catullus in *Carm.* XXII. 21, that each man carries a double wallet on his shoulders, in the front portion of which his virtues are contained, in the hinder his vices. Persius, according to Jerome, has drawn his illustration from the latter rather than the former version. Cf. Hier. *Ep.* 91 *Nostram peram non videntes aliorum, iuxta Persium, manticam consideramus?*

25—32] 'A friend may ask, *You know, don't you, the estate of Vettidius?* What Vettidius? *The rich man who ploughs at Cures more land than the kite traverses in its flight.* Is that the man you mean, he who lies under the wrath of heaven, who has made his very Genius his enemy, who, whenever he hangs up a yoke at the worn cross roads, dreads even then to scrape the old seal from the tiny jar and sighs over it *May heaven bless the deed!* munching as he does so his onion and salt; and, while the slaves are exulting over the replenished meal-jar, the master quaffs the mothery dregs of vapid vinegar.'

25 **Quaesieris**] *Quaesierit* Mp., 'one may ask,' which I should myself prefer, as *quaesieris* and *ais* may wrongly be referred to the same speaker. The question is a general one, addressed to the Roman Alcibiades by a casual friend.

Vettidi] *Vectidii* most of the MSS, scanned *Vectidgi*. But Jahn and Herm. read *Vettidi* as the only form found in inscriptions.

26 **Curibus**] The traditional birthplace of Numa. The miser's estate is placed amongst the frugal Sabines, that his parsimony may be all the more clearly marked.

milvus oberrat] Herm.; *oberret* Jahn. I prefer the indicative as better in sense and more analogous to *quantum milvi volant*, the proverbial expression for large estates. Cf. Petr. 37, and Juv. IX. 54 *tot milvos intra tua pascua lassos.*

27 **Genioque sinistro**] *Dis* and *Genio* are ablatives of quality. The Genius delights in good living, and is consequently enraged at the miserly habits of its 'second self.' So

Seriolae veterem metuens deradere limum
Ingemit: *hoc bene sit!* tunicatum cum sale mordens
Caepe, et farratam pueris plaudentibus ollam
Pannosam faecem morientis sorbet aceti?—
At si unctus cesses et figas in cute solem,
Est prope te ignotus, cubito qui tangat et acre

suum defraudans genium comparsit miser (Ter. *Phorm.* I. 1. 10), *Isti qui cum geniis suis belligerant parcipromi* (Plaut. *Truc.* I. 2. 81), and Hor. *Carm.* III. 17. 14.

28 **quandoque**] for *quandocumque*, used twice by Horace, *Carm.* IV. 1. 17, and again IV. 2. 34. Cf. *quisque* for *quicumque*, Pers. *Sat.* V. 73.

pertusa] not equivalent to *pervia* (as Forcel. Jahn, after the Schol. who adds in explanation *quia per omnes quattuor partes pateant*) but = *calcata*, *trita*, as Heinrich.

compita] The *compitalia* is meant. Cf. Cato, *Re Rus.* V. 4 *Rem divinam nisi compitalibus in compito* [*villicus*] *ne faciat.* It was one of the *Feriae Conceptivae*, held in honour of the *Lares Compitales* on or about the 2nd of January. It is said to have been instituted by Servius Tullius and restored by Augustus (Suet. *Aug.* 31), and was observed with feasting (cf. Cato, *Re Rus.* V. 7, and *uncta compitalia*, *Anthol. Lat.* II. 246, 27 B. n. 105, 27 M.). So Jahn, who is at a loss however to account for the dedication of the plough which is alluded to also by the Schol. and Tib. II. 1. 5. [Surely it was intended to denote the fact that seed-time was passed, and with it the occasion for the plough.]

29 **limum**] may be the *seal* of the jar, or the *dirt* that has accumulated upon it.

30 . **tunicatum**] I have omitted this word in the translation, believing it to be simply descriptive of the bulbous or coated onion as opposed to the *sectile porrum* or 'chives,' of which latter the green tops alone were eaten (cf. Mart. III. 47. 8, X. 48. 9). The translation 'with all its coats' is somewhat forced, and the account of the man's meanness is complete enough without it.

31 **ollam farratam**] al. *ollae farratae*, either of which is preferable to *olla farrata*, which can only be taken as an abl. abs. before the dative *pueris*, while for the accus. cf. Stat. *Theb.* IV. 11 *Plaudit equos.* A jar of 'oatmeal porridge' is meant, cf. Juv. XI. 109, XIV. 171; for the slaves of the miser hold high festival over what would be the regular food of another man's labourers.

32 **morientis aceti**] So *acre potet acetum*, Hor. *Sat.* II. 3. 116.

33] 'You may abuse Vettidius, but do not imagine that the opposite faults will pass unnoticed in yourself.'

unctus] 'If you are luxurious and indolent.' So all the commentators, who assign to *unctus* the same sense here as it bears in ver. 17 and the passages quoted under it. I should much prefer myself to translate it as = *oleo unctus*, after which the *apricatio* follows as a matter of course.

34] 'You will find some stranger at hand who will nudge you with his elbow and make a virulent onslaught on your moral character, *To think of your disgracing yourself thus!*'

35 **Despuat in mores**] *qui abominetur in mores tuos* (Jahn). Hermann reads *Despuat; hi mores*, &c. but *despuat* can hardly stand alone, and *pandere* may well be the infinitive of surprise like *τοῦτον δὲ ὑβρίζειν*, *ἀναπνεῖν δέ* (Dem. *Mid.* § 582).

Despuat in mores, *penemque arcanaque lumbi*
Runcantem populo marcentes pandere vulvas!
Tu quum maxillis balanatum gausape pectas,
Inguinibus quare detonsus gurgulio exstat?
Quinque palaestritae licet haec plantaria vellant,
Elixasque nates labefactent forcipe adunca,
Non tamen ista filix ullo mansuescit aratro.
Caedimus, inque vicem praebemus crura sagittis
Vivitur hoc pacto; sic novimus. Ilia subter
Caecum vulnus habes; sed lato balteus auro
Praetegit. Ut mavis, da verba et decipe nervos,
Si potes.—Egregium quum me vicinia dicat,
Non credam?—Viso si palles, improbe, nummo,
Si facis in penem quidquid tibi venit amorum,
Si puteal multa cautus vibice flagellas:

ver. 35. *hi mores* Mp. Herm. ; *in mores* B1. Jahn, Macl. Koenig.
ver. 38. *extet* γ.
ver. 48. *amarum* Mp. γ. Herm. Macl. Koenig; *amurum* B1 ; *amorum* Io. Sarisb. l. l. idque verum puto (Jahn).

42] Then follows an illustration of the subject drawn from the arena. 'We wound the reputation of our antagonist, and we suffer in our own. This is the rule of life: thus have we found it to be. No one leaves the field uninjured, disguise the fact as he will.'

Caedimus] Cf. Horace, *Ep.* II. 2. 97 *Caedimur et totidem plagis consumimus hostem.*

44 **balteus**] *De gladiatoribus tractum qui, accepto vulnere, inaurato balteo tegunt* (Schol.), with possibly a secondary allusion to rank and wealth as effective for the purpose.

45 **Ut mavis**] Ironical. 'If it pleases you, deceive and delude your own muscles to the best of your power.'

47 **Viso nummo**] So in *Sat.* III. 109 *visa est si forte pecunia*, where a similar moral is drawn from the presumed admission of guilt.

49] In allusion to Nero's nightly rounds, for which cf. Tac. *Ann.* XIII. 25, Suet. *Nero*, 26 and Introd.

puteal] lit. the ring or curb round the mouth of a well. The one meant by the poet was probably the small enclosure in the *comitia*, the most frequented part of the Forum. Cicero supposed the razor and whetstone of the Augur Naevius to have been deposited there (Cic. *Div.* I. 17. 32. Cf. Livy, I. 36). There was another (or possibly the same restored) called the *puteal Libonis* in the Julian portico near the Fabian Arch. Cf. Hor. *Ep.* I. 19. 8 (St.).

cautus] Cf. Tac. XIII. 25 *Nero autem metuentior in posterum milites sibi et plerosque gladiatores circumdedit*, and Suet. *Nero*, 26 *Quare nunquam postea se publico illud horae sine tribunis commisit.*

multa vibice flagellas] Cf. Tac.

Nequiquam populo bibulas donaveris aures.
Respue, quod non es; tollat sua munera cerdo;
Tecum habita: noris, quam sit tibi curta supellex.

ver. 52. *ut noris* γ.

XIII. 25 *comitantibus qui raperent venditioni exposita et obviis vulnera inferrent.*

50 **bibulas**] 'thirsting for praise.'

51] 'Reject a character which is not yours: let the cobbler take back his gifts: live within yourself and you'll soon find out how scanty is your stock of furniture.'

cerdo] *Per cerdonem* plebeiam turbam *significat* (Schol.) Cf. Juv. IV. 153, VIII. 182. The popularity of Nero with this class is a matter of history.

52 **Tecum habita**] like *nec te quaesiveris extra, Sat.* I. 7.

SATIRA V.

L. Annaeus Cornutus to whom this Satire is addressed was a native of Leptis in Libya and, as his name denotes, a freedman of one of the Annaei. This much we learn from Suidas, who however in his minor details confounds him with a historian of the same name. Persius went to him at the age of sixteen to be instructed in the Stoic philosophy and afterwards, it appears, received him into his house (cf. Suet. *Gram.* 7; *Rhet.* 6); leaving him at his death his library and a large sum of money, of which the former only was accepted by Cornutus. Among other works (πολλὰ φιλόσοφά τε καὶ ῥητορικά) he wrote a dissertation on the *Categories* of Aristotle, and in all probability a treatise still extant on the nature of the gods (περὶ τῆς τῶν θεῶν φύσεως). He it was who revised the Satires of Persius previous to their publication by Caesius Bassus, and recommended the destruction of his earlier compositions. He was himself banished by Nero (πρὸς τοῦ Νέρωνος ἀναιρεθείς. Suidas, Κορνοῦτος) whose anger he had excited by telling him that his intended poem on the history of Rome would be too long, and that no one would read it (cf. Dio Cass. LXII. 29). His banishment must have taken place after the death of Persius, and is assigned by Jerome to the year 68, the last of Nero's reign.

This address to Cornutus which occupies the first fifty lines of the poems has invested it with an appearance of reality, of which as a satire it is totally devoid. As a matter of fact, it is a dissertation after the fashion of the schools on the following dogma of the Stoics ὅτι μόνος ὁ σοφὸς ἐλεύθερος καὶ πᾶς ἄφρων δοῦλος (the subject of Cicero's fifth Paradox and of the seventh Satire of Horace's second book), and is conducted throughout with that freedom from all personality which at a glance distinguishes the style of our author from that of Lucilius, Juvenal or Horace. As a whole it is unquestionably the most perfect of the Satires and the best specimen of the genius of Persius. It is more evenly sustained and more free from abrupt transitions than Satire III. and, although we may not be able to instance any one passage which rivals the famous description of the 'Terrors of Remorse' (*Sat.* III. 30—43), there are several of unusual power and beauty (take for example vv. 52—72; 90—100; 132—152; 176—188); while, as a specimen of that indefinite satire which exposes the individual only as the representative of the class, the manumission scene (vv. 72—82) is probably unrivalled.

In style no less than in matter I should regard the fifth as *facile princeps* amongst the Satires of Persius, for without showing the slightest signs of diffuseness or want of finish it is to all appearance less laboured than either the first or the third, and has in it something of the freedom of Juvenal while it appears to me to possess more 'body' (if I may be allowed the expression) than the majority of his Satires.

The argument may be stated as follows:

1—4, 'O that I had a hundred tongues!' says Persius.

5—18, Why so? (asks Cornutus): they are not needed by the Satirist.

19—51, True enough: but I require them to enable me to sing your praises worthily, that I may leave a fitting record of my gratitude to you (21—29), of your kindness to me (30—40), and of our mutual friendship (41—51).

52—62, Mens' lives are varied, but most men feel when life is ending that they lack something.

63—72, You supply that want by bidding them seek philosophy betimes;

73—90, which alone can give a liberty far surpassing that of the slave set free by the magistrate, or of the self-styled 'independent' man;

91—104, for no magistrate can impart to you a knowledge of the real duties of life, and no man may do just what he pleases but only that for which nature has fitted him.

105—114, If philosophy has taught you to distinguish between virtue and vice, and to free your soul from the dominion of the passions, you are really and truly free;

115—123, but, if you are not entirely in the right, you *must* be altogether in the wrong.

124—131, You are thinking only of *bodily* slavery, and forget that you may be the slave of your passions:

132—141, as of Avarice;

142—153, of Luxury;

154—160, from one or other of which you are seldom altogether free;

161—174, of Love;

175—179, of Ambition;

180—188, of Superstition.

189—end, Tell all this to a captain in the army, and he'll laugh at us for our pains.

Vatibus hic mos est, centum sibi poscere voces,

1—18] This introduction should be compared with vv. 1—12 of the first Satire which opens with a similar dialogue, in which the second character is in all probability maintained by Cornutus. The careful supervision he exercised over the studies of Persius is proved by the fact already noticed that he revised the satires for publication, and re-

Centum ora et linguas optare in carmina centum,
Fabula seu moesto ponatur hianda tragoedo,
Vulnera seu Parthi ducentis ab inguine ferrum.—
Quorsum haec? aut quantas robusti carminis offas
Ingeris, ut par sit centeno gutture niti?
Grande locuturi nebulas Helicone legunto,

ver. 2. *carmine* γ.

commended the mother of Persius to destroy all his earlier compositions.

1—4] is the soliloquy of Persius 'O that I had a hundred tongues!'

1 **vatibus**] *vates*, as previously noticed on ver. 7 of the Prologue, is a more honourable term than *poeta*. We may gather this from its ironical use in Juv. I. 19, *Stulta est clementia, quum tot ubique Vatibus occurras, periturae parcere chartae.*

centum voces] Two examples out of many will suffice, Hom. *Il.* II. 489, οὐδ' εἴ μοι δέκα μὲν γλῶσσαι δέκα δὲ στόματ' εἶεν Φωνὴ δ' ἄρρηκτος χάλκεον δέ μοι ἦτορ ἐνείη, and Virg. *Aen.* VI. 625, *Non mihi si linguae centum sint, oraque centum, Ferrea vox, omnes scelerum comprendere formas, Omnia poenarum percurrere nomina possim.*

3 **ponatur**] like *ponere lucum* (I. 70), *posuisse figuras* (I. 86). But two other explanations are admissible (i) to 'serve up,' cf. *calidum scis ponere sumen* (I. 53), which is in good keeping with *coenanda* in ver. 9; and (ii) to 'produce' in the sense of the Greek διδάσκειν τραγῳδίαν.

hianda] 'To be spouted by some doleful actor.' *Hianda* has reference to the tragic mask, in which a wide aperture was cut for the mouth to facilitate a distinct enunciation. From the appearance presented by the speaker it soon came to be used of a bombastic style of utterance. Cf. *carmen hiare* (Prop. II. 31. 6), and *grande Sophocleo carmen bacchamur hiatu* (Juv. VI. 636).

4 **Vulnera Parthi**] 'The wounds dealt by the Parthian who draws the arrow from his side.' Cf. *Fidentemque fuga Parthum versisque sagittis* (Virg. *Georg.* III. 31). So Jahn and Casaubon, and also Heinrich who however wrongly understands *ferrum* to mean the *Medus acinaces* or scimitar. This is in all probability the right explanation of the line, for, as Jahn well remarks, the Greeks wore the quiver from the *shoulder* so that the mention of its position in this place serves to give reality to the picture. Moreover, in the passage quoted above from Virgil's *Georgics*, which occurs in direct connection with the arrangements of the theatre, the word *versis* suggests by implication that the figures of the Parthian archers were commonly represented in this very attitude.

The other interpretation which explains it of a 'wounded Parthian drawing the arrow from his groin' is too general to suit a passage where a definite picture is required, though it is certainly strongly supported by the line which the Schol. quotes from Hor. *Sat.* II. 1. 15, *aut labentis equo describat vulnera Parthi.*

5] 'What's the meaning of all this? What huge morsels of lusty song are you trying to swallow that you should need a hundred throats for the effort? Let those who study bombast go gather clouds on Helicon, if they wish to boil anew the pot of Progne or Thyestes to be

Si quibus aut Prognes, aut si quibus olla Thyestae
Fervebit, saepe insulso coenanda Glyconi;
Tu neque anhelanti, coquitur dum massa camino,
Folle premis ventos, nec clauso murmure raucus
Nescio quid tecum grave cornicaris inepte,
Nec stloppo tumidas intendis rumpere buccas.
Verba togae sequeris iunctura callidus acri,

served up time after time for some insipid Glycon.'

offas] Cf. *subitas ofellas* (Mart.), a 'hastily prepared cutlet.'

6 **Ingeris**] Gk. *ἐντίθεσαι* (cf. *ἐνθοῦ* Aristoph. *Eq.* 51, 'Put it into your mouth'). The idea is that the poetry which is swallowed by the *mouth* will tend to nourish the *brain*. For examples of this materialism cf. note on *vaporata aure* (*Sat.* I. 126) and *καταπιὼν Εὐριπίδην* (Aristoph. *Acharn.* 484) 'having fortified yourself with Euripides.' Others have proposed to translate *ingeris*, 'do you foist upon us?' or 'are you throwing to us?' (cf. *ingere rixanti populo*, ver. 177). The explanation I have adopted, that poetry is to the poet what the strengthening (*robusti*) food of the training school is to the gladiator, was suggested to me by Mr Paley.

7 **nebulas Helicone legunto**] like *nubes et inania captet* (Hor. *Ars Poet.* 230).

8 **olla fervebit**] like *aristas excutere* (III. 115) is one of the *verba togae* which Persius may possibly have derived from Sophron or some other writer of mimes. It means no more than to 'tell anew the tale of the supper served up by Progne to Tereus, or by Atreus to Thyestes.'

9 **insulso**] I should much prefer to take this word generally like *maesto tragoedo* (ver. 3) and *stupidi collega Corinthi* (Juv. VIII. 197), but the Schol. describes Glycon in particular as *nescius jocari, propter quod eum* insulsum *Persius dixit.*

11 **premis ventos**] 'You are not the man to squeeze out the wind from the panting bellows.' This metaphor of 'casting' poetry like iron is found in Juv. VII. 110, *Tunc immensa cavi spirant mendacia folles;* and again in Hor. *Sat.* I. 4. 19, *At tu conclusas hircinis follibus auras, Usque laborantes dum ferrum molliat ignis, ut mavis imitare*, from which latter passage the lines in the text are probably imitated.

11 **clauso murmure raucus**] 'hoarse with pent-up murmurs,' an idea which is repeated in *cornicaris* 'to croak like a raven.' Cf. III. 81, and the following passages which Jahn quotes from St Jerome, *Intra se nescio quid cornicantes*, and again *Cava verba et in modum vesicarum tumentia buccis trutinantur inflatis.*

13 **stloppo**] denotes the explosion of the poetic bombast which in the two last lines has been represented as gathering, '*ut pueri dum buccas tumidas summa vi inflatas* stloppo, *quod verbum ad sonitum exprimendum factum est*, rumpunt, *ut sonum emittant.*' (Jahn).

14—18] 'The language of the people is your aim and object, the art that is shown in a well-constructed verse, a polished but not extravagant diction, a clever hand for rasping guilty morals and for posting up a fault with honest satire. From these sources draw your themes, and leave at Mycenae the feast, head, feet and all, while you confine yourself to humbler meals.'

14 **Verba togae**] are the 'words

Ore teres modico, pallentes radere mores
Doctus et ingenuo culpam defigere ludo.
Hinc trahe quae dicas, mensasque relinque Mycenis
Cum capite et pedibus, plebeiaque prandia noris.—
Non equidem hoc studeo, bullatis ut mihi nugis
Pagina turgescat, dare pondus idonea fumo;
Secreti loquimur: tibi nunc, hortante Camena,
Excutienda damus praecordia, quantaque nostrae

ver. 19. *pullatis* Mp. Bt. Jahn, Macl.; *bullatis* γ. Herm. Koenig; '*bullatis* multis defendi Lect. I, p. 32, quibus adde *crepantes adulationum bullas* Sidon. Apoll. Epist. I. 7' (Herm.).

of daily life.' Cf. *togatae* (*fabulae*) and *turba togata*, *gens togata* of the Roman citizens (Prop. IV. 2. 56).

junctura] Cf. *Sat.* I. 65, 92; and Hor. *Ars Poet.* 47, *notum si callida verbum Reddiderit junctura novum.*

15 **pallentes**] The effect for the cause. Cf. *Sat.* IV. 47, and *nil conscire sibi, nulla pallescere culpa* (Hor. *Ep.* I. 1. 61).

radere] Cf. *Sat.* I. 107, where the word is used in a precisely similar sense.

16 **defigere**] to 'nail fast' like a placard to a wall, and so to 'post up' a fault (Casaub.); an explanation which I much prefer to that adopted by Jahn and Heinrich, *Ut dicitur* figere *cervos, damas* (Virg. *Ecl.* II. 29, *Georg.* I. 308) *jaculari, ita* defigere *est prorsus conficere.*

17 **dicas**] The MSS are in favour of *dicis*, but the lines which follow show that it is the *subject* that is meant rather than the *words* in which it is expressed.

relinque] in pursuance of the intention expressed in ver. 5 of the Prologue.

18 **Cum capite et pedibus**] These are specially mentioned because they were reserved to convince Thyestes of the real character of the food he had eaten.

19] The answer of Persius 'No, indeed, that is not my object: I've no desire to swell my page with frothy nothings fitted only to give weight to smoke.'

bullatis nugis] Herm.; *pullatis* nugis, Jahn (after the Schol. who notices the reading *bullatis* but adds the wrong explanation *ornatis*, and who probably for that reason preferred *pullatis* as the less ambiguous word). But *pullatis nugis*, 'black-robed nonsense,' *propter tristes fabulas, et quod maxime pulla veste, id est lugubri, tragoedi utebantur*, appears to me an extravagant expression and far less simple than *bullatis nugis*, 'frothy nothings,' which is moreover the reading of many MSS, and of the old editions. In support of *pullatis* Jahn quotes the following passage from Quint. V. 10. 71 *Non possum praetextam sperare, cum exordium pullum videam*, but it is the combination of the word with *nugis* which really constitutes the inappropriateness of the expression.

20 **pondus dare fumo**] a proverbial expression. Cf. *nugis addere pondus* (Hor. *Ep.* I. 19. 42). So *fumum vendere* is used of one who sells useless or deceptive goods as in Mart. IV. 5. 7 *Vendere nec vanos circum pallatia fumos.*

21—25] 'We are talking toge-

Pars tua sit, Cornute, animae, tibi, dulcis amice,
Ostendisse iuvat: pulsa, dinoscere cautus,
Quid solidum crepet et pictae tectoria linguae.
His ego centenas ausim deposcere voces,
Ut, quantum mihi te sinuoso in pectore fixi,
Voce traham pura, totumque hoc verba resignent,
Quod latet arcana non enarrabile fibra.
Quum primum pavido custos mihi purpura cessit,
Bullaque succinctis Laribus donata pependit;

ver. 28. *tecumque* γ.

ther in private, and at the bidding of the Muse I here offer you my breast to search, and I long to tell you, Cornutus my pleasant friend, how large a portion of my heart is yours. Test me, you who can so well discriminate between that which has a genuine ring and that which is the varnish of a painted tongue.'

21 **Secreti**] and consequently we have no need to conceal or disguise our feelings.

22] **Excutienda**] Cf. note on Sat. I. 49 *Bellum hoc* excute *totum*.

23 **Pars animae**] like *animae dimidium meae*, and *Ah te meae si partem animae rapit* (Hor. *Carm.* II. 17. 5).

24 **pulsa**] κρούειν. Cf. *percussa* (III. 21); and with *solidum crepat* cf. *mendosum tinniat* (ver. 106), and *vitium sonat* (III. 21).

25 **pictae tectoria linguae**] lit. 'the stucco of a plastered tongue.' *Parietes opere lateritio constructi* tectorio *opperiebantur, quod levigatum et pictum lapidem simulabat, quare* solido *opponitur, quod totum lapideum est, non superficiem tantum monstrat. Itaque omnia, quae in superficiem illinebantur,* tectoria *vocantur ut medicamina faciei apud* Juv. VI. 467. (Jahn). S. Aug. uses the same metaphor in speaking of the Bible, *Res est solida et sincera, non fucata eloquio nec ullo* linguae tectorio *inane aliquid ac pendulum crepitat.* (St.)

27—29] 'That deep as I have implanted you in the recesses of my breast I may bring it all to light in unaffected language, and may unseal by words all those unutterable feelings that lie buried in the secret places of my heart.' It is possible however that *fixi* is here equivalent to *fixerim*, 'how deep I have implanted you.'

29 **non enarrabile**] For the apparent contradiction involved in these words cf. Pind. *Pyth.* IV. 237 ἴυξεν δ' ἀφωνήτῳ περ ἔμπας ἄχει.

30 **pavido cessit**] 'left me to my fears.' For *custos purpura* Jahn well compares Quint. *decl.* 340, p. 316 *qua* [sc. *toga praetexta*] *infirmitatem pueritiae sacram faciebant ac venerabilem.*

31 **succinctis**] like *cinctutis* (Hor. *Ars Poet.* 50), *incinctos* (Ov. *Fast.* II. 634), in allusion to the *cinctus Gabinus*, in which primitive dress they were always represented. It was worn over the left shoulder, leaving the right arm free. (Cf. Gk. ἀναβάλλεσθαι).

Laribus donata] Cf. *Sat.* II. 70. and schol. Hor. *Sat.* I. 5. 65. Jahn adds the following note, *Quo die ante deos domesticos posita praetexta toga*

Quum blandi comites, totaque impune Subura
Permisit sparsisse oculos iam candidus umbo;
Quumque iter ambiguum est, et vitae nescius error
Diducit trepidas ramosa in compita mentes.
Me tibi supposui: teneros tu suscipis annos
Socratico, Cornute, sinu; tum fallere sollers
Apposita intortos extendit regula mores,

ver. 37. *tu* fallere γ.

pura sumebatur, quod decimo sexto aetatis anno Persium fecisse narrat vita, eo etiam insignia pueritiae, bullam et ludicra (Prop. IV. I. 131; Anth. Pal. VI. 309) *et capillos etiam* (Juv. III. 186, Mart. V. 48, IX. 17) *diis donabant.*

32 **blandi**] 'when companions were enticing.' Jahn has given too much weight to his theory on the subject of *comites* (III. 7) when he explains *blandi* thus: *Comites, qui puerum sub severa custodia tenuerunt, adulto jam* blandi *fuerunt.* Whatever may be the meaning of *comites* in that passage the simpler interpretation is certainly preferable here.

33 **sparsisse oculos**] 'allowed my eyes to range at will over all Subura.' *Lumina spargere* is used by Val. Flac. VI. 584. For *Subura* cf. Mart. XII. 18. 2; Juv. XI. 141.

umbo] The 'knot' into which the folds of the toga were gathered after passing the left shoulder. It was *jam candidus* as contrasted with the *praetexta* which was distinguished by a purple hem. Gifford refers to the following passage in Apul. XI. *palla nigerrima, splendescens atro nitore, quae circumcirca remeans et sub dextrum latus ad humerum laevum recurrens,* umbonis vicem *decida parte laciniae, multiplici contabulatione dependula.*

34 **iter ambiguum**] In this and the following line he refers again to the symbol of the Pythagorean Y (cf. note on *Sat.* III. 56): 'When the path is doubtful and the indecision caused by inexperience of life is drawing unsettled minds towards one or other of the branching cross-roads.'

35 **Diducit**] *deducit* Jahn, while in the precisely similar passage (*Sat.* III. 56) he reads *diducit. Deducit* would mean 'draws from the right path' which is more than is intended by the metaphor, as all that is implied by *error* is the *possibility* of his mistaking the road, the *liability* to go astray rather than the *fact* that he does so.

36 **supposui—suscipis**] The ordinary usage of these words, as Jahn remarks, denotes a connection almost as close as that implied by adoption.

37 **fallere sollers**] 'skilfully and unobtrusively applied straightens my warped morals.' Cf. the description of Horace's satire in I. 116 sqq. Jahn takes it differently, but, as neither Macleane nor myself can translate his note, I give it in its integrity: *Regula dicitur* sollers fallere, *non quae sollerter fallit, sed quae sollertiam adhibet, ubi de fallendo agitur, quae non fallit, quod quamquam intelligi potest, insolenter nec bene dictum est.*

Regula is here used in its proper sense of a 'ruler' and not for *norma* as in *Sat.* IV. 12.

39 **premitur**] may be a metaphor

Et premitur ratione animus, vincique laborat,
Artificemque tuo ducit sub pollice vultum.
Tecum etenim longos memini consumere soles,
Et tecum primas epulis decerpere noctes:
Unum opus, et requiem pariter disponimus ambo,
Atque verecunda laxamus seria mensa.
Non equidem hoc dubites, amborum foedere certo

from 'pruning down' an over-luxuriant fŏliage (cf. Hor. *Carm.* I. 31. 9 *Premant Calena falce quibus dedit Fortuna vitem*) or from 'breaking in' a colt (cf. Virg. *Aen.* VI. 80 *fera corda domans fingitque premendo*, of the Sibyl). The latter is Jahn's explanation, and is, I think, borne out by *vincique laborat* which is certainly a 'training' metaphor (cf. *sitque laboranti similis*, Virg. *Georg.* III. 193, of a young colt).

vincique laborat] 'is conquered not without a struggle.' This is more forcible than the ordinary rendering 'desires to be conquered,' and is justified by the analogous passage quoted above from Virgil's *Georgics*.

40 **Artificem**] sc. *arte factum*. For this use of the word in the passive sense of '*artistic*, *finished* work' Jahn well compares *artifices argutiae* (Plin. X. 29. 43), *artifex motus* (Quint. IX. 4. 8), and *aspiramina artificis formae* (Val. Flac. VI. 465). For the metaphor itself cf. Ov. *Met.* X. 284 *Ut Hymettia sole Cera remollescit, tractataque pollice multas Flectitur in facies;* Juv. VII. 237 *Exigite ut mores teneros ceu pollice ducat, Ut si quis cera vultum facit;* where *ducere*, as in the present passage, is to 'shape,' 'mould.'

41 **consumere soles**] Cf. Virg. *Ecl.* IX. 51 *Saepe ego longos Cantando puerum memini me condere soles.*

42 **decerpere**] lit. 'to clip off' (cf. *horae subsecivae*). 'I stole from the banquet the early hours of the night,' sc. for the purposes of study (cf. *Sat.* III. 54 and V. 62). This is, I think, decidedly preferable to Jahn's interpretation *epulas in primam noctis partem protrahere* which is unsuited to the character of Persius or his friend, and moreover anticipates ver. 44.

43] 'Our tasks were shared in common: our hours of rest arranged on by agreement.' Cf. *Omnibus una quies operum, labor omnibus idem*, Virg. *Georg.* IV. 184.

45—51] 'You cannot, I think, doubt this, that our days are set in unison by some fixed principle and are derived from a single constellation, whether it be that the Fate who cannot lie is poising our lives in the even-balanced scales, or that the natal hour of two faithful friends apportions to the Gemini our harmonious destinies, while by the auspices of our common planet Jupiter we crush the baleful influence of Saturn. Some star there is, beyond all doubt, that binds me to you.'

45 **equidem**] Cf. note on *Sat.* I. 110. The poem of Manilius *de Astris* is the best commentary on the lines which follow. The Romans appear to have taken particular delight in playing thus on the subject of the Zodiac (cf. especially the parallel passage in Hor. *Carm.* II. 17. 17 sqq.), add to which, as Jahn well remarks, *astrologorum doctrina apud Romanos in dies majorem fidem nanciscebatur, imprimis inde a Tiberio, qui his artibus deditus erat.*

45 **foedere certo**] Cf. Man. *Astr.* II. 477 *Junxit amicitias horum sub foedere certo.*

Consentire dies et ab uno sidere duci:
Nostra vel aequali suspendit tempora Libra
Parca tenax veri, seu nata fidelibus hora
Dividit in Geminos concordia fata duorum,
Saturnumque gravem nostro Iove frangimus una:
Nescio quod, certe est, quod me tibi temperat astrum
Mille hominum species et rerum discolor usus;
Velle suum cuique est, nec voto vivitur uno.
Mercibus hic Italis mutat sub sole recenti

ver. 49. *facta* γ.

46 **Consentire dies**] Cf. *Utrumque nostrum incredibili modo Consentit astrum* (Hor. *Carm.* II. 17. 22).

47 **aequali Libra**] Cf. *Felix aequatae genitus sub pondere Librae* (Man.).

48 **Parca tenax veri**] so *Parca non mendax* (Hor. *Carm.* II. 16. 39). Here it is the 'Fatum Stoicorum immutabile ac certum' which Jahn thus explains, *Parca autem quae nascenti homini adfuit, eo tempore quo astrologicis superstitionibus Roma repleta erat, ex motu astrorum unicuique fatum suum attribuere putabatur.* In this character we find one or more of the Parcae represented on antique gems as standing by the new-born child or by Prometheus as he moulds his clay (*Mus. Capit.* IV. t. 25).

49 **Geminos**] Cf. Man. II. 629 *Quosque dabunt Gemini Chelaeque et Aquarius ortus, Unum pectus habent fideique immobile vinctum; Magnus erit Geminis amor et concordia duplex.*

50 **Saturnumque gravem**] so in Hor. *Carm.* II. 17. 23 *Te Jovis impio Tutela Saturno refulgens Eripuit,* and again in Prop. IV. 1. 85 *Felicesque Jovis stellas Martisque rapaces, Et grave Saturni sidus in omne caput.*

52] 'He goes on to show, in contrast to the union existing between himself and his friend, the diversity of tastes and feelings to be found in the world.' (Macl.) Cf. Ter. *Phorm.* II. 3. 14 *Quot capita tot sententiae: suus cuique mos;* and Hor. *Sat.* II. 1. 27 *Quot capitum vivunt, totidem studiorum Millia.*

52 **usus**] 'the *employments* (rather than the *experiences*) of life are various,' as *usus* is here equivalent to the Greek προαίρεσις, and denotes the diversity of tastes shown in the choice of a profession.

53 **Velle**] used as a noun like *vivere* in *Sat.* I. 9. The idea is the same as that contained in *trahit sua quemque voluptas* (Virg. *Ecl.* II. 65).

54] 'One man barters his Italian wares for wrinkled pepper beneath the rising sun.' For the construction of the sentence cf. Hor. *Carm.* I. 17. 1. With the expression *sub sole recenti* to denote the 'far east' the schol. well compares Hor. *Sat.* I. 4. 29 *Hic mutat merces surgente a sole ad eum quo Vespertina tepet regio.*

55 **Rugosum**] may be added, as Jahn suggests, to distinguish the eastern from the home-grown pepper (cf. note on III. 75), which latter would be less thoroughly ripened. Cf. Plin. XII. 7. 14 (piper) *quod deinde tostum solibus colore rugisque mutatur.* More probably however it is merely a descriptive epithet.

pallentis] so '*exsangue* cuminum' (Hor. *Ep.* I. 19. 18). Its effects are thus described in Plin. XX. 14. 57 *Cuminum pallorem bibentibus gignit.*

Rugosum piper et pallentis grana cumini,
Hic satur irriguo mavult turgescere somno;
Hic campo indulget; hunc alea decoquit; ille
In Venerem putris; sed quum lapidosa cheragra
Fregerit articulos, veteris ramalia fagi,
Tunc crassos transisse dies lucemque palustrem
Et sibi iam seri vitam ingemuere relictam.
At te nocturnis iuvat impallescere chartis;
Cultor enim iuvenum purgatas inseris aures

Ita certe ferunt Porcii Latronis, clari inter magistros dicendi, affectatores similitudinem coloris studiis contracti imitatos. But it was also used as a substitute for pepper, and is mentioned by Pliny (XIX. 8. 47) as *condimentum fastidiis amicissimum* (Jahn).

56 **satur turgescere**] to 'live well and grow fat.' *Irriguo* is probably nothing more than the ordinary poetic epithet (like θαλερῷ 'refreshing' sleep), cf. *fessos sopor irrigat artus*, though Macleane instances *Irriguumque mero sub noctem corpus habento* (Hor. *Sat.* II. 1. 9) and explains it here of a *drunken* sleep, in which case *obesus somnus* (Sulp. 56) would be a somewhat analogous expression.

57 **campo**] sc. *campestri exercitatione* (Suet. *Aug.* 83).

decoquit] *coquendo vires absumit* (Jahn). In its original no less than in its derived sense *decoquere* may be compared with *despumare* (III. 3) as the primary sense of both words is connected with the boiling down of 'must' into *sapa* or *defrutum* (cf. *decoctius* I. 125), and both are used figuratively of *anger* (cf. note on III. 3, and Claud. *in Eutrop.* II. 349 *accensam sed qui bene decoquat iram*).

58 **lapidosa**] Cf. '*nodosa* cheragra' (Hor. *Ep.* I. 1. 31) and *postquam illi justa cheragra Contudit articulos* (*Sat.* II. 7. 15) as passages which Persius has imitated in these lines.

59 **ramalia**] 'like the boughs of an old beech-tree,' an expression which may be compared with I. 97 *Ut ramale vetus praegrandi subere coctum*. Mr Paley has suggested to me that φηγός and *fagus* are probably identical, and represent the edible acorn tree (*quercus æscula*) rather than the beech as the latter word is ordinarily translated.

60 **lucemque palustrem**] 'Infructuosam, *quod audacter a solo ad lucem transtulit*' (Jahn), an explanation in which I venture to think few persons will acquiesce. It has always seemed to me possible that by *lucem palustrem* might be meant 'the false marsh light (*ignis fatuus*) they have been following,' and I see that Stocker suggests the same interpretation. If this is thought fanciful, we may readily explain it of the 'marsh vapours which dim the light of life,' for, as Macleane remarks, '*Crassos dies* and *lucem palustrem* express very well the dull unwholesome atmosphere in which a life of idleness and self-indulgence is spent.'

61] So Tibullus I. 4. 33 *Vidi ego jam juvenem, premeret cum serior aetas, Moerentem stultos praeteriisse dies.*

62 **impallescere**] like *invigilat* (*Sat.* III. 55).

63 **purgatas**] a metaphor from husbandry, *Translatus ab agro colendo qui primum* purgatur *ab herbis sterilibus et noxiis, deinde* inseritur

Fruge Cleanthea: petite hinc juvenesque senesque
Finem animo certum miserisque viatica canis! 65
Cras hoc fiet. Idem cras fiet. *Quid, quasi magnum,*
Nempe diem donas? Sed, quum lux altera venit,
Iam cras hesternum consumpsimus: ecce aliud cras
Egerit hos annos et semper paulum erit ultra.

ver. 64. *puerique γ.* Herm.

(Koenig). Macleane would explain it by *mordaci lotus aceto* (ver. 86), but the expression is Horace's (*Ep.* I. 1. 7) who probably used it in the more general sense and *inseris* seems to point to the same interpretation here.

inseris aures] is (i) an unusual construction in place of the more ordinary *inseris auribus frugem*, (ii) an unusual combination, as *frugem* properly means 'corn,' while *inserere* is strictly 'to engraft.' For the construction Jahn well compares the MS reading of a passage in Cic. *de univ.* 12 *Cum autem animis corpora* (*emendant:* animos corporibus) *cum necessitate insevisset*, and for the combination cf. Quin. II. 20 *Grana ciceris in acum inserere.*

64 **Cleanthea**] Jahn calls him *Stoicorum primarius* as virtually the head of the School although he succeeded the actual founder, Zeno. 'Seek hence (you cry) old and young alike a definite object for the mind and provision against the time of sad grey hairs! *To-morrow it shall be done.* No, to-morrow will be as to-day! *What! make so much of allowing me even a day's grace?* Not so: but, when to-morrow's light has come, the 'to-morrow' of yesterday is then and there expended. See a new to-morrow is draining away our years, and still the one you seek will always be a little farther on. For, near as it is to you, aye though it revolves under the very same pole, you will vainly strive to overtake the forewheel if you are the hinder wheel revolving on a second axle.'

petite] This is the invitation addressed by Cornutus to the world, which the poet supposes some one to meet with the answer *Cras hoc fiet.*

65 **Finem**] τέλος as in *Sat.* I. 48. Cf. also *Sat.* III. 60. In illustration of *viatica* Jahn quotes the following proverbs Ἐφόδιον ἀπὸ νεότητος εἰς γῆρας ἀναλάμβανε σοφίαν (Diog. L. I. 5. 80) and Κάλλιστον ἐφόδιον τῷ γήρᾳ ἡ παιδεία (apud eundem V. 11. 21).

66 **Idem**] I have followed Jahn in the position of this word. Hermann joins it with what precedes—to the destruction of the sense of the passage as it appears to me. In the latter half of the sentence, though retaining Jahn's punctuation 'what you give me one day, do you, as if *that* were such a great thing?' I am much inclined to prefer the following and unquestionably the simpler arrangement of the words *Quid quasi magnum? Nempe diem donas!* 'What (hesitate) as though I had asked some great thing? Of course you'll give me a day!' At the same time Jahn's note supplies a good explanation of the more involved construction in the text, *Ex negligentiore, quo uti solemus, sermone duo enunciata in unum conflata sunt:* Quid, quasi magnum sit, mihi donas? Nempe diem donas.

68 **cras hesternum**] Cf. Sen. *brev. vit.* 9 *Maximum vivendi impedimentum est exspectatio, quae pendet ex crastino. Perdis hodiernum; quod in manu fortunae positum est disponis, quod in tua, dimittis.*

Nam quamvis prope te, quamvis temone sub uno
Vertentem sese, frustra sectabere canthum,
Quum rota posterior curras et in axe secundo.
Libertate opus est, non hac, ut, quisque Velina
Publius emeruit, scabiosum tesserula far
Possidet. Heu steriles veri, quibus una Quiritem

69 **Egerit**] a pres. ind. from *egero*, 'to exhaust' (cf. Val. Fl. VIII. 453 *Tota querelis Egeritur questuque dies*), which is a far more forcible verb in this passage than *ago*, to which Jahn and most of the commentators refer the word, as well as far more significant in point of mood and tense.

71 **canthum**] *ferreum orbem significat quo rota circumdatur* (Jahn), sc. the 'wheel tire' (ἐπίσσωτρον), here put for the wheel itself. Cf. Mart. XIV. 168 *Inducenda rota est, das nobis utile munus; Iste trochus pueris, at mihi canthus erit;* and Quint. I. 5. 8, who condemns the word as a barbarism.

73] With this verse the real business of the Satire commences of which *libertate opus est* may be taken as the theme. For the Stoic doctrine that 'only the wise man is free' cf. Sen. *Quaest. Nat.* III. *praef.* § 14, *Haec res efficit non e jure Quiritium liberum, sed e jure naturae. Liber autem est qui servitutem effugit sui;* and again Epp. VIII, *Philosophiae servias oportet, ut tibi contingat vera libertas. Non differtur in diem, qui se illi subjecit et tradidit, statimque circumagitur. Hoc enim ipsum philosophiae servire libertas est.* Cf. also Hor. *Sat.* II. 7, 83, *Quisnam igitur liber? Sapiens, sibi qui imperiosus.*

hac ut quisque] so Jahn, Herm., *qua quisque* Macl. which is easier but unnecessary. Other readings such as *hac quam ut quisque* and *hac qua ut quisque* have been introduced probably from ignorance of the fact that *quisque* here stands for *quicunque* as *quandoque* for *quandocumque*, *Sat.* IV. 28.

Velina] sc. *tribu*, like 'Q. Verrem *Romilia*.' The *Velina* and the *Quirina* were the last that were added to the number of the tribes (B. C. 241), which was thus augmented to thirty-five. Of this passage two explanations have been proposed: (1) and decidedly the best is that adopted by Jahn, '*Qui libertatem nactus erat*, emeruit, *is praenomen accipiebat* e. g. Publii, *et tribui adscribebatur*, Velinam *exempli loco affert, ut* Hor. *Epp.* I. 6. 52.' In this case *emeruit* must be regarded as a condensed expression for *emeruit* [*et factus est*] *Publius Velina*, 'has earned his liberty and become a Publius of the Veline tribe;' (2) which proceeds on the unwarrantable assumption that the Veline was one of the four city tribes reserved specially for *libertini*, and that it is added here to express contempt: 'Any Publius who has served his time in some low city tribe, the Veline for instance.'

74 **emeruit**] is the word used of a soldier who has served his time.

scabiosum far] 'musty corn.' For these *tesserae frumentariae* cf. Suet. *Aug.* 40; Juv. VII. 174, *Summula ne pereat qua vilis tessera venit Frumenti.* They were given without distinction to all poor citizens, *qui hoc beneficio a praetore digni judicabantur.* (Jahn).

75] 'In whose eyes one twirl can make a man a citizen.' In allusion to the manumission by the Vindicta (or Festuca) which is thus described by Koenig, *Manumittendus a domino dextra coram praetore prehensus*

Vertigo facit! hic Dama est non tressis agaso,
Vappa lippus et in tenui farragine mendax:
Verterit hunc dominus, momento turbinis exit
Marcus Dama: papae! Marco spondente recusas
Credere tu nummos? Marco sub iudice palles? 80
Marcus dixit: ita est; adsigna, Marce, tabellas.
Haec mera libertas! hoc nobis pilea donant!
An quisquam est alius liber, nisi ducere vitam

circumagebatur his verbis: Hunc hominem liberum esse volo. *Quo facto praetor, lictore jussu ejus vindictam capiti servi imponente,* Aio te, *dicebat,* liberum more Quiritium.

Quiritem] The singular form is used also by Juv. VIII. 47, in defiance of the law laid down by the grammarians.

76 **Dama**] a common name for slaves, and possibly (as Jahn suggests) formed by contraction from Δημήτριος.

non tressis] like *non semissis homo* (Vat. Ep. ad Cic. *inter fam.* V. 10. 1), and *non ego homo trioboli sum* (Plaut. *Poen.* I. 2. 171). In the present instance the expression is peculiarly appropriate as the personal defects enumerated in the next line would make him practically valueless as a slave.

77—81] 'Stupid and blear-eyed and dishonest for a paltry feed of corn. Yet let his master twirl him round, and by virtue of the twirl he comes out *Marcus* Dama. How grand! With *Marcus* as security, do you decline to lend out money? With *Marcus* on the bench, do you fear scant justice? *Marcus* said so: then so it is. Pray, *Marcus*, sign these documents.'

77 **Vappa**] is literally 'dead wine' which has lost its flavour by a second fermentation (cf. Plin. XIV. 20. 25). Διόνυσε, πίνεις οἶνον οὐκ ἀνθοσμίαν (Aristoph. *Ranae,* 1150) is in all probability a similar taunt directed at the insipid jokes made by Dionysus.

lippus] a physical defect, or else the effect of intemperance. Cf. *Sat.* II. 72.

78 **momento turbinis**] literally 'by the *motion of the twirl* he comes out (cf. I. 45 note) Marcus Dama' (as he takes his master's gentile nomen and praenomen *Marcus Publius*, retaining at the same time his original name of *Dama*).

79 **papae**] 'How grand!' an exclamation of affected admiration, certainly not of *disgust*, which interrupts the fine irony of the passage and is inconsistent with the tone of what follows.

80 **sub judice**] a proof that he has become an *eques*.

81 **tabellas**] is any business document, and need not be restricted to the sense of *testamentum*.

82 **mera**] sc. Liberty *in the bare sense of the word*. For *pilea* cf. note on *Sat.* III. 106.

84] The syllogism which follows is not propounded by Marcus, as some editors have supposed, who is only introduced to point the moral of the few last lines, but rather by some casual sceptic, it may be by the same person who raised the original objection *Cras hoc fiet* in ver. 66. It shows considerable skill, as for the major premiss he takes the genuine definition of liberty *est potestas vivendi ut velis* (Cic. *Parad.* V) ἐλεύθερός ἐστιν ὁ ζῶν ὡς βούλεται

Cui licet, ut voluit? licet ut volo vivere: non sum
Liberior Bruto? Mendose colligis, inquit
Stoicus hic aurem mordaci lotus aceto:
Haec reliqua accipio; *licet* illud et *ut volo* tolle.
Vindicta postquam meus a praetore recessi,
Cur mihi non liceat, iussit quodcumque voluntas,
Excepto si quid Masuri rubrica vetavit?

ver. 84. ut *libuit*? γ.

(Arr. *Epict.* I. 2. 4). Cf. also Diog. Laer. *Zen.* ἔστιν ἡ ἐλευθερία ἐξουσία αὐτοπραγίας. (St.)

85 **Mendose colligis**] συλλογίζεις κακῶς, 'Your conclusion is faulty, says our friend the Stoic, his ear well rinsed with pungent vinegar. The remainder of your argument I admit; to the words *licet* and *ut volo* I take exception.'

86 **mordaci lotus aceto**] as in *Sat.* I. 126. Cf. also Plaut. *Mil. Glor.* III. 1. 176, and Auson. *Ep.* IV. 66 *Quas tamen explicitis nequeas deprendere chartis, Scillite decies non si purgeris aceto.* The Stoics had a special reputation for acuteness in detecting fallacies (cf. Cic. *Fat.* 14, *de Fin.* III. 3), and this use of vinegar may have been suggested by themselves or their admirers to account for it.

87 **reliqua**] sc. the word *vivere* (τὸ ζῆν), 'The mere fact that you are a living creature I admit: the inference contained in *licet* and *ut volo* I altogether deny.' This dissection of the argument word by word seems to me more in keeping with the character of the Stoic than the sweeping refutation involved in the ordinary explanation of the words by which *reliqua* is understood to mean the whole of the major premiss *liberum esse cui liceat vivere ut velit;* for to deny the conclusion *in toto* while admitting the proposition on which it is based appears to me to be a clumsy device and unsuited to the captious Stoic. This latter interpretation however is necessitated by Macleane's reading *Hoc* (*reliqua accipio*) licet ut volo vivere *tolle*, and for this and other reasons I have accepted without hesitation the far neater line adopted by Jahn and Hermann, and supported by the authority of the best MSS. The ordinary explanation proceeds on the following principle: 'I admit (says the Stoic) the major and the conclusion: but the words you repeat from the major to form your minor 'licet *mihi* ut volo' do not bear the same meaning in this special case as in the general. The real Stoic formula always has in mind a man whose wishes are such as can be permitted, and a man with these wishes *is* permitted to live as he wishes and is therefore freer than Brutus. But *your* nature is not cultivated and educated: an outward change only has passed over you: you therefore cannot be permitted to live as you wish.'

88—90] The question contained in these lines establishes the correctness of the Stoic's objection as it proves the man to have no notion of any other than civil liberty.

88 **Vindicta**] sc. *festuca;* 'made my own master by the stroke of the lictor's wand.'

meus] sc. *mei juris;* αὐτοκράτωρ. Cf. *sui juris*, ver. 176.

90 **Masuri rubrica**] 'The canon of Masurius.' The allusion is to Masurius Sabinus, an eminent lawyer, who lived in the reigns of Tiberius

Disce, sed ira cadat naso rugosaque sanna,
Dum veteres avias tibi de pulmone revello.
Non praetoris erat stultis dare tenuia rerum
Officia atque usum rapidae permittere vitae:
Sambucam citius caloni aptaveris alto.
Stat contra ratio et secretam garrit in aurem,
Ne liceat facere id quod quis vitiabit agendo.

and Nero and wrote a work in three books entitled *Jus Civile* to which Persius probably refers. An inscription discovered in 1836 seems to point to Verona as his birthplace. Jahn quotes the following passage from Arrian (*diss.* IV. 3. 12) in reference to his work οὗτοί εἰσιν οἱ ἐκεῖθεν ἀπεσταλμένοι νόμοι, ταῦτα τὰ διατάγματα· τούτων ἐξηγητὴν δεῖ γενέσθαι, τούτοις ὑποτεταγμένον, οὐ τοῖς Μασουρίου καὶ Κασσίου.

rubrica] because the titles and first few words of the laws were commonly picked out with vermilion; Cf. *Perlege rubras Majorum leges* (Juv. XIV. 192) and Prudent. *in Symm.* II. 460 *Cur rubrica minetur, Quae prohibet peccare reos.*

vetavit] *insolens forma, quae legitur etiam apud* Serv. ad Virg. *Aen.* II. 201 (Jahn), while there is a doubtful example of *vetaveram* in a letter of Planc. ad Cic. (*Fam.* X. 23).

91—94] 'Hearken to me, but let all trace of anger and curling sneers be banished from your nose while I root out of your breast these old wives' fables. No magistrate has the power to teach fools the nicer shades of duty, or to impart to others the true use of fleeting life.'

91 **cadat naso]** Cf. Theocr. I. 18 καὶ οἱ ἀεὶ ὁρμεῖα χολὰ ποτὶ ῥινὶ κάθηται and Plaut. *Amph.* IV. 3. 40 *Vetus est adagium: fames et mora bilem in nasum concient.*

92 **veteres avias]** *fabellas aniles;* γραώδεις μύθους. γραῶν ὕθλος.

93 **erat]** '*has never had* the power.' For the tense cf. *Quanta laborabas Charybdi* (al. *laboras in*).

stultis] is explained by Hor. *Sat.* II. 3. 43 *Quem mala stultitia et quemcunque inscitia veri Caecum agit, insanum Chrysippi porticus et grex Autumat.*

94 **usum]** like *tenuia officia* means, I think with Macleane, the '*true* use of fleeting life.' But to 'allow them the *free exercise* of life' is a legitimate translation, and apparently authorised by Jahn who adds *quae secum ferat et rapiat stultum, philosophia non firmatum.*

95 **Sambucam]** a four-stringed harp. It was an eastern instrument, and was no doubt in use long before the time of Ibycus of Rhegium, to whom its invention is ascribed by Athenaeus (IV. 23; XIV. 8).

caloni alto] 'a gaunt camp porter.' They were used to hew wood and draw water for the service of the camp. (Cf. Serv. ad Virg. *Aen.* I. 41; VI. 1). Afterwards the name came to be used more generally of other porters cf. Hor. *Ep.* I. 14. 41; and Sen. *Ep.* 110.

96 **Stat contra ratio]** 'Common sense forbids the notion.' Cf. Mart. I. 54. 12 *Stat contra dicitque tibi tua pagina: fur es* for the notion of 'confronting' which is contained in *stare contra.* Here, and again in ver. 119, there is the doubt whether *ratio* means the 'reason *of the Stoics,*' sc. their philosophy (as in ver. 39) or rather the 'common sense' claimed by all men alike. The word *natura* in ver. 98 points I think to the latter as the right

Publica lex hominum naturaque continet hoc fas,
Ut teneat vetitos inscitia debilis actus.
Diluis helleborum, certo compescere puncto
Nescius examen? vetat hoc natura medendi:
Navem si poscat sibi peronatus arator,
Luciferi rudis, exclamet Melicerta perisse
Frontem de rebus. Tibi recto vivere talo

interpretation, and it is unquestionably more forcible as it makes the man's own authorities decide against him. Macleane strangely enough regards these lines as addressed to the magistrate of ver. 33, who was only introduced incidentally and never became a party in the dialogue.

97 **vitiabit agendo**] 'will spoil in the doing,' *quia non novit* (Jahn).

98 **Publica lex hominum**] sc. the universal laws of mankind. Cf. Prop. IV. II. 47 *Mi natura dedit leges a sanguine ductas.* These are the ἄγραπτα νόμιμα of Sophocles, the ἄγραφοι νόμοι of Thucydides, ὅσοι ἄγραφοι ὄντες αἰσχύνην ὁμολογουμένην φέρουσι (II. 37). *Natura* I understand as almost equivalent to *ratio* above.

99 **teneat vetitos**] 'should hold in abeyance acts which nature has forbidden,' because, as Jahn well remarks, *quodcunque inscitia agit, id vetitum est.* Cf. Hor. *Carm.* I. 3. 25 *Audax omnia perpeti Gens humana ruit per vetitum nefas.* Others make *actus* stand alone, and translate *teneat vetitos* 'should regard as forbidden.'

100] Persius proceeds to enforce the truth of his position by two examples derived from Hor. *Ep.* II. 1. 114 *Navem agere ignarus navis timet; abrotonum aegro Non audet nisi qui didicit dare.* Translate: 'Do *you* mix hellebore when you cannot adjust the tongue of the steelyard at a given point? The very nature of medicine forbids the notion. If a clodhopping ploughman were to claim the command of a ship, Melicerta would protest that all sense of shame had perished from amongst us.'

compescere] is 'to bring the tongue of the steelyard to a state of rest' by adjusting the weight in the notches till the *examen* becomes parallel with the *ansa.*

The parts of the steelyard (*statera*) are *scapus* (the beam), *aequipondium* (the weight or counterpoise which moves along it), *examen* (the tongue by which the instrument is regulated). In the present passage Macleane confounds the *examen* with the *aequipondium*, and refers *compescere* to the latter instead of to the former portion of the instrument.

102 **peronatus**] the *pero* was a thick boot of untanned hide. Cf. Virg. *Aen.* VII. 690, and Juv. XIV. 186 *Quem non pudet alto Per glaciem perone tegi qui summovet Euros Pellibus inversis.*

103 **Melicerta**] a name for Palaemon son of Ino (cf. *Inoo Melicertae*, Virg.) and apparently identical with Portunus, the protecting god of harbours.

perisse frontem] Cf. *cute perditus* (*Sat.* I. 23), *populi frons durior* (Juv. VIII. 189) and, in particular, Juv. XIII. 242 *Quando recepit Ejectum semel attrita de fronte pudorem?* and Hor. *Ep.* II. 1. 80 *Clament perisse pudorem Cuncti paene patres.*

104 **recto vivere talo**] 'to walk uprightly' like *recto stet fabula talo* (Hor. *Ep.* II. 1. 176). Cf. the cor-

Ars dedit? et veri speciem dinoscere calles,
Ne qua subaerato mendosum tinniat auro?
Quaeque sequenda forent, quaeque evitanda vicissim.
Illa prius creta, mox haec carbone notasti?
Es modicus voti? presso lare? dulcis amicis?
Iam nunc astringas, iam nunc granaria laxes?
Inque luto fixum possis transcendere nummum,

ver. 105. *specimen* Mp. Bı. Jahn; *specim* (?) γ; *speciem* Herm. Macl. Koenig, 'Prisc. VIII. 14, p. 828: A metallorum quoque nominibus solent nasci verba...Persius: *et veri speciem—auro.* Io. Sarisb. VII. 22: (Deus) cordium profunda scrutatur, species discernit a rebus, *ne qua—auro.*' Jahn.

responding Greek expression *ὀρθῷ βῆναι ποδί* (Eur. *Hel.* 1449) and *ὀρθῷ ἔστασας ἐπὶ σφυρῷ* (Pind. *Isthm.* VI. 12).

105 **Ars**] sc. Philosophia; cf. Cic. *Tusc. disp.* II. 4. 12 *Philosophus in ratione vitae peccans hoc turpior est, quod in officio cujus magister esse vult labitur, artemque vitae professus delinquit in vita.*

speciem] Herm. Macl. Koenig and al.; *specimen* Jahn, which he explains as *externum quo agnoscitur verum* and defends thus: *recepi quod majore codd. auctoritate nititur, et facilius in alterum corrumpi potuisse videtur.* But the testimony of Priscian (VIII. 14, p. 828) is decisive in favour of *speciem*, which agrees better with *dignoscere* and is almost necessitated by *qua* in the following line, 'Can you distinguish the semblance of truth (from the reality) that it may never delude you by its ring?' Cf. ver. 25 *Quid solidum crepet, et pictae tectoria linguae.*

106 **subaerato auro**] sc. *aes auro obductum* (Koenig). Cf. Petron. 56 *qui per argentum aes videt.* This explanation of 'brass coated or washed over with gold' is more suitable to the context and more analogous to *pictae tectoria linguae* (ver. 25) than that suggested by Jahn, who makes *subaerato* equivalent to the Greek *ὑποχάλκῳ* in the sense of '*alloyed* gold.' For the metaphor cf. Quint. XI. 3. 31 *Nam sonis homines, ut aera tinnitu, dignoscimus.* The construction of the sentence is thus explained by Jahn: tinniat *absolute positum est et adjectum* auro subaerato.

108 **creta—carbone**] Cf. Hor. *Sat.* II. 3. 246 *Sanin creta an carbone notandi*, and note on *Sat.* II. 1. Like *nigrum vitio praefigere Theta* it denotes a judgment which will admit of no compromise being made between vice and virtue.

109 **modicus voti**] 'Can you say that your desires are moderate? your establishment kept within your income? your friends treated with courtesy? would you know when to close, and when to throw open your stores?' sc. is your liberality tempered by discretion? Cf. Cic. *de Off.* I. 14. 43 *Videndum est igitur ut ea liberalitate utamur, quae prosit amicis, noceat nemini;* and Sen. *Ep.* XCIV. 23 *Puta enim avaritiam relaxatam, puta adstrictam esse luxuriam.*

111] This popular joke is thus explained by the scholiast: *Solent pueri, ut ridendi causam habeant, assem in silice plumbatum infigere, ut*

Nec glutto sorbere salivam Mercurialem?
Haec mea sunt, teneo, quum vere dixeris, esto
Liberque ac sapiens, praetoribus ac Iove dextro.
Sin tu, quum fueris nostrae paulo ante farinae,
Pelliculam veterem retines et fronte politus
Astutam vapido servas sub pectore vulpem,
Quae dederam supra, relego, funemque reduco:

ver. 118. *repeto* Bt. Macl. Koenig; *relego* Mp. γ. Jahn, Herm.

qui viderint, se ad colligendum inclinent, nec tamen possint avellere, quo facto pueri etiam acclamare solent. Cf. Hor. *Ep.* I. 16. 63 *Qui liberior sit avarus, In triviis fixum cum se demittit ob assem, Non video;* and Petron. 43 *Paratus fuit quadrantem de stercore mordicus tollere.*

112 **Mercurialem**] because it is excited by the expectation not of *food* but of *gain*. So the fortunate Damasippus is called *Mercurialis* (Hor. *Sat.* II. 3. 25). Gifford gives the sense of the passage well: 'without finding like a greedy glutton that your mouth waters at the sight of such a prize.'

114 **Jove dextro**] An allusion to Jupiter under his attribute of ἐλευθέριος; 'When you can say with truth *These qualities are mine: I possess them*, then I grant you be free and wise by the act of the magistrate and the recognition of Jove.'

115 **nostrae farinae**] 'one of our batch' is a metaphor from baking bread. The expression is one of the class already noticed under *olla fervebit* (ver. 9), *aristas excutere* (III. 115). Macleane strangely inverts the sense of the passage when he translates 'who professed to be one of our sort' for, as Koenig well remarks, *Tantum enim nec Persius nec alius quisquam e Stoicorum schola sibi sumere ausus est quantum iste homo vanus, ut gloriaretur se vivere ut vellet*, i. e. *se liberum et sapientem esse.*

116—119] However we may explain these lines it is impossible to avoid a certain confusion of metaphors. At the same time I would endeavour to reduce it as far as possible by understanding *pelliculam veterem* as an allusion to the fable of the Fox in the Lion's skin (Hor. *Sat.* II. 1. 62, *Ep.* I. 16. 44), rather than to a snake casting its slough as Jahn and Macleane (cf. Virg. *Georg.* III. 437). This interpretation of *pelliculam veterem* is almost proved by *fronte politus*, which (like *pelle decorus Sat.* IV. 14) alludes to the outward grandeur given by the Lion's skin, whereas Jahn is compelled to add to his explanation *Quocumque modo explicetur, vix videatur apte positum cum mox sequatur* fronte politus, *quod ortum est e Persii studio diversa ratione idem exprimendi, quo fit ut interdum conjungat quae non satis bene inter se quadrant.* In any case ver. 118, 'I revoke the concessions I made you and pull in my string,' introduces a new metaphor derived from playing a bird or a cockchafer at the end of a string. Cf. Aristoph. *Nubes*, 763 λινόδεσον ὥσπερ μηλολόνθην τοῦ ποδός.

117 **Astutam vulpem**] κερδαλέη ἀλώπηξ. Cf. Themistius (XXII. p. 279 A), φύονται δέ τινες καὶ ἐν ἀνθρώποις ἀλώπεκες, and Hor. *Ars Poet.* 437 *animi sub vulpe latentes* (Jahn).

118 **relego**] is well explained by the words of the schol. *ad me habenas licentiae quas dederam traho, dum libertatem quam tibi concesseram adimo.*

Nil tibi concessit ratio; digitum exsere: peccas,
Et quid tam parvum est? sed nullo ture litabis,
Haereat in stultis brevis ut semuncia recti.
Haec miscere nefas; nec, quum sis cetera fossor,
Tres tantum ad numeros satyrum moveare Bathylli.
Liber ego. Unde datum hoc sentis, tot subdite rebus?
An dominum ignoras, nisi quem vindicta relaxat?

ver. 123. *Satyri* Bl. γ. Jahn, Koenig; *Satyrum* Mp., Herm. Macl.

119—121] 'Reason has given you nothing. Put out your finger; that's wrong! and yet what action so trivial? But for no amount of frankincense will it be granted you that a small half ounce of what is right should indwell in fools.'

119 **ratio**] sc. your natural reason, as opposed to Philosophy whose teaching you disclaim. But cf. note on ver. 96, where, as in the present passage, it is understood by others to mean Philosophy.

digitum exsere] Jahn well compares Epict. fr. 53, Φιλοσοφία φησὶν ὅτι οὐδὲ τὸν δάκτυλον ἐκτείνειν εἰκῆ προσήκει, and Clem. Alex. (*paedag.* II. 10, p. 82) οὐδὲ τὸν δάκτυλον ὡς ἔτυχε σαλεύειν τῷ σοφῷ ὁ λόγος ἐπιτρέπει ὡς ὁμολογοῦσιν οἱ Στωικοί.

120 **litabis**] as in *Sat.* II. 75.

121 **Haereat**] as in Hor. *Sat.* I. 3. 77, *Excidi penitus vitium irae Caetera item nequeunt stultis haerentia.*

122 **Haec**] sc. *Rectum* et *Stultitiam.* Cf. Plut. *de aud. poet.* 6, τοῖς Στωικοῖς, μήτε τι φαῦλον ἀρετῇ προσεῖναι, μήτε κακίᾳ χρηστὸν ἀξιοῦσιν, ἀλλὰ πάντως μὲν ἐν πᾶσιν ἁμαρτωλὸν εἶναι τὸν ἀμαθῆ, περὶ πάντα δ' αὖ κατορθοῦν τὸν ἀστεῖον.

fossor] a clown. Cf. *Catul.* XXII. 10.

123 **ad numeros**] Cf. Cic. *Parad.* III. *Histrio, si paullo se movit extra numerum, aut si versus pronunciatus est syllaba una brevior aut longior, exsibilatur et exploditur: in vita, quae omni gestu moderatior, omni versu aptior esse debet, ut in syllaba te peccare dices?*

satyrum Bathylli] so Herm. Macl.; *Satyri* Bathylli Jahn, whose defence of this reading appears to me in the highest degree unsatisfactory, more especially as Mp. reads *Satyrum.* I append his note in full: *Satyrum* Mp. *qui conjunxit* Satyrum moveri *ut* Hor. *Epp.* II. 2. 125, Qui nunc Satyrum, nunc agrestem Cyclopa movetur, *quod concinnius videri potest. Persius autem, qui illum Horatii locum sine dubio in animo habuit, hic ut alibi ita immutavit locutionem, ut ipsum Bathyllum vocaret satyrum quo magis argutior fieret oratio. Satyrum moveare* is a species of cogn. accus. 'could you execute the satyr dance of Bathyllus for so much as three measures.'

Bathylli] *Pantomimus fuit, Maecaenatis libertus* (schol.) *Alexandrinus, a Maecaenate valde adamatus* (Tac. *Ann.* I. 54), *saepe ut exemplum egregii saltatoris nominatus* (Phaedr. V. 7. 5; Juv. VI. 63), *novi saltandi generis conditor* (Jahn). Cf. *Athen.* I. p. 20.

124 **Liber ego**] The assertion of the unconvinced opponent: '*I am free, I tell you.* Whence do you take this for granted, you who are the slave of so many influences? Is it that you know no master save him of whom the praetor's wand relieves you?' Cf. Sen. *Quaest. Nat.* III. (*Praef.*) *Liber est qui servitutem effugit sui.*

Unde datum hoc sentis] Cf. Hor.

I puer et strigiles Crispini ad balnea defer.
Si increpuit, *cessas nugator?* servitium acre
Te nihil impellit, nec quidquam extrinsecus intrat,
Quod nervos agitet; sed si intus et in iecore aegro
Nascuntur domini, qui tu impunitior exis 130
Atque hic, quem ad strigiles scutica et metus egit herilis?
Mane piger stertis.—Surge, inquit Avaritia, heia

ver. 125. *relaxet γ.*

Sat. II. 2. 31, Unde datum hoc sentis lupus hic Tiberinus an alto Captus hiet? *ubi* sentire *alia sane significatione positum est; verum* sentire *etiam ita usurpatur ut sit idem fere quod* censere, cf. Madv. ad Cic. *de fin.* p. 147. 867. (Jahn).

subdite] Cf. Hor. *Sat.* II. 7. 75, *Tune mihi dominus rerum imperiis hominumque Tot tantisque minor?*

126 **I puer**] These words are supposed to be the command of some master to his slave, and the parallel they introduce between bodily and mental slavery should be compared throughout with the similar parallel between physical and moral sickness which closes *Sat.* III. (88—end).

127 **Si increpuit**] 'When he angrily adds *What loitering, trifler?* that irksome servitude in no wise affects you, nor does anything enter from without to work your strings.' I have followed Jahn in the arrangement of these lines, as Hermann's punctuation *I puer et strigiles Crispini ad balnea defer*, Si increpuit, cessas nugator: is unquestionably less effective.

127 **cessas**] *Cessator* is the regular word for a skulking slave, cf. Hor. *Ep.* II. 2. 14, *Semel hic cessavit et, ut fit, In scalis latuit metuens pendentis habenae.*

129 **nervos**] a metaphor from puppets worked by wires (*νευρόσπαστα· σιγιλλάρια νευροσπαστούμενα*). Cf. Hor. *Sat.* II. 7. 80, *Tu mihi qui imperitas alii servis miser, atque Duceris ut nervis alienis mobile lignum*, and the following from Apuleius, *Quando filum membri, quod* agitare *solent, traxerint.* Jahn well compares the following passages: *τόδε δὲ ἴσμεν ὅτι ταῦτα τὰ πάθη ἐν ἡμῖν, οἷον νεῦρα ἢ μήρινθοί τινες ἐνοῦσαι, σπῶσί τε ἡμᾶς καὶ ἀλλήλαις ἀνθέλκουσιν ἐναντίαι οὖσαι ἐπ' ἐναντίας πράξεις* (Plat. *legg.* 644 E), and *Αἴσθου ποτὲ ὅτι κρεῖττόν τι καὶ δαιμονιώτερον ἔχεις ἐν σαυτῷ τῶν τὰ πάθη ποιούντων καὶ καθάπαξ τῶν νευροσπαστούντων σε* (Marc. Anton. XII. 19).

iecore aegro] Cf. *Sat.* I. 25 and Juv. I. 45 *Quid referam quanta siccum iecur ardeat ira? Domini* sc. the passions. *Exis* as in ver. 78 and *Sat.* I. 46 'In what sense do you *come off* less scathed than the slave whom the fear of his master's whip drives to fetch the strigils?'

132] The whole of the remainder of the Satire from this point is occupied in describing the dominant mental passions as *Avarice* (132—142), *Luxury* (143—160), *Love* (161—175), *Ambition* (176—179), *Superstition* (180—189). He commences with *Avarice:* 'In the morning you are snoring heavily, Get up, says Avarice, come get up. *I won't.* She insists: get up I tell you. *I can't.* Get up! *And what shall I do?* Can you ask? Why import sardines from Pontus; civet, hemp, ebony, frankincense, the fine

Surge!—Negas; instat: Surge, inquit.—Non queo.—Surge.—
Et quid agam?—Rogitas? en saperdam advehe Ponto,
Castoreum, stuppas, ebenum, tus, lubrica Coa;
Tolle recens primus piper ex sitiente camelo;
Verte aliquid; iura.—Sed Iuppiter audiet.—Eheu!
Varo, regustatum digito terebrare salinum
Contentus perages, si vivere cum Iove tendis!—
Iam pueris pellem succinctus et oenophorum aptas:

ver. 138. *baro* Mp. Herm. Koenig; *varo* Bi. γ. Jahn, Macl.

silks of Cos. Be the first to unload the pepper from the thirsting camel: turn your money over: swear like a man.'

134 **saperdam**] The Greek σαπέρδης· κορακῖνος· *piscis vilissimus qui optimus fuit in palude Mareotide, eodemque nomine vocabantur salsamenta inde facta* (Jahn).

135 **Castoreum**] the musk of the beaver; cf. Juv. XII. 34 and Virg. *Georg.* I. 58 *Virosaque Pontus Castorea* [*mittit*]. So again for *ebenum* cf. *Georg.* II. 117 *Sola India nigrum Fert ebenum, solis est turea virga Sabaeis.*

lubrica Coa] Cf. Juv. II. 66; VI. 259. Comparing the present passage with *conchylia Coa* (Juv. VIII. 101) and *lubrica conchylia* (Hor. *Sat.* II. 4. 30), and taking into consideration the known partiality of Persius for slight variations on the language of Horace, I think Macleane is right in understanding this of the 'fine silks' of Cos rather than of the 'mellow (or, it may be, laxative) wines' of the same island.

136 **primus**] For the same idea cf. Hor. *Ep.* I. 6. 32 *Cave ne portus occupet alter: Ne Cibyratica, ne Bithyna negotia perdas.*

137 **Verte aliquid**] Jahn and Macleane refer this either to dishonest time bargains, or to borrowing and not repaying: *Fortasse igitur* vertere *dixit pro* versuram facere, *quod est, teste Festo, mutuam pecuniam ab aliquo sumere; tum quod addit* jura *facile intelligitur*, sc. *te non accepisse pecuniam. Ceterum* versuram facere *dicitur etiam, cum minore faenore acceptam quis pecuniam majore occupat.* (Jahn). But I am far from being persuaded that such downright dishonesty is intended or that the words mean anything more than 'turn a penny,' or 'turn your stock over,' and this appears to be the opinion of Koenig. Cf. the schol. *negotiare, et speciem pro specie commuta.*

138 **Varo**] also written *baro* is a gallic word; 'Varones *dicuntur servi militum, qui utique stultissimi sunt, servi scilicet stultorum*' (schol.).

terebrare] 'to rub into holes.' It is the Greek proverb ἀλλαν τρυπᾶν, and is used like it to denote the extremity of poverty. Cf. Apol. Tyan. *Ep.* VII. Ἐμοὶ δὲ εἴη τὴν ἀλλαν τρυπᾶν ἐν Θέμιδος οἴκῳ.

139 **perages**] sc. *vitam.* The Greek διάγειν, διατελεῖν.

140 **pellem**] Greek βαίτη, a peasant's coat of untanned hide; cf. *Pellitos habuit, rustica corda, patres* (Prop. IV. 1. 12). This reference to a particular article of clothing appears to me to suit *oenophorum*, another item in the scanty outfit, far better than the interpretation suggested by Jahn, 'pellem *qua sarcinam involutam portent*, cf. Petron. 102.'

Ocius ad navem! nihil obstat, quin trabe vasta
Aegaeum rapias, nisi sollers Luxuria ante
Seductum moneat: Quo deinde, insane, ruis? quo?
Quid tibi vis? calido sub pectore mascula bilis
Intumuit, quam non extinxerit urna cicutae.
Tun' mare transilias? tibi torta cannabe fulto
Coena sit in transtro, Veientanumque rubellum

ver. 145. *quod* non γ.

Cf. Hor. *Sat.* I. 6. 109 *Pueri lazanum portantes oenophorumque.*

succinctus] εὐσταλής, *altius ac nos praecinctis* (Hor. *Sat.* I. 5. 5).

141 **Ocius ad navem**] 'Now we are off to the ship!' It is strange to see how great a difficulty has been raised over the assignment of these words. Macleane says, 'This seems to be the poet's exclamation as the man hesitates:' Jahn, 'It is the man speaking to his slaves:' Heinrich, 'It is a sailor singing out to them to come on board.' I believe it is no more than the poet's life-like description of an imaginary scene.

vasta] Both Jahn and Hermann wisely reject the reading *vastum*. It adds nothing to the picture, while the avarice of the man is cleverly suggested in the size of his ship.

142 **rapias**] 'nothing prevents you from scouring the Aegean in a big ship.' Cf. *Nonne vides quum praecipiti certamine campum Corripuere* (Virg. *Georg.* III. 103), because any rapid motion appears to *devour* space (*viam vorare*, ἁρπάζειν τὴν ὁδόν).

sollers] 'artful,' 'ingenious,' in the excuses it invents for idleness. For *seductum* cf. *Sat.* II. 4; and for *deinde* (which is here equivalent to *tandem*) cf. Virg. *Aen.* V. 741 *Quo deinde ruis?*

144 **mascula**] sc. *robusta*, Jahn. Bile was supposed to denote madness (cf. the Gk. μελαγχολᾶν, and Sen. *Ep.* XCIV. 17 *Bilis nigra curanda est et in ipsa furoris causa removenda*), for which *cicuta* was the ordinary remedy (cf. note on *Sat.* I. 51, and Hor. *Ep.* II. 2. 53 *Quae poterunt unquam satis expurgare cicutae*). On the subject of *cicuta* Koenig remarks 'Cicutam *a Latinis vocari quamlibet cannam intus cavam et inanem, et hoc loco non* κώνειον *esse intelligendum sed lathyridem, bilem et pituitam purgantem, docet Salmasius.*'

146] 'Are you the man to cross the seas and to take your dinner on a rower's bench, seated on a coil of rope?' i.e. with a coil of rope for your seat. I have little doubt that this is the right interpretation, for it is difficult to believe that *torta cannabe fulto* can mean to 'sleep in a hammock' as Heinrich imagines, or that such a stress is to be laid on the word *coena* as Casaubon's translation would necessitate, 'Are you the man to sit on a coil of rope while your dinner is served on a rower's bench?' There remains however a possible and not improbable interpretation which refers *fulto* to *transtro*, 'a broken bench propped on a coil of rope.' Mr Paley, I find, would accept Casaubon's explanation.

147 **rubellum**] The diminutive denotes contempt. It was naturally a poor wine (cf. *Veientani bibitur faex crassa rubelli* Mart. I. 104. 9; II. 53. 4; III. 49) and is here made worse as the rosin was stale (*vapida*) with which the inside of the jar was coated; cf. *Resinata bibis vina, Fa-*

Exhalet vapida laesum pice sessilis obba?
Quid petis? ut nummi, quos hic quincunce modesto
Nutrieras, pergant avidos sudare deunces?
Indulge Genio, carpamus dulcia, nostrum est
Quod vivis; cinis et manes et fabula fies.
Vive memor leti; fugit hora, hoc quod loquor inde est.—
En quid agis? duplici in diversum scinderis hamo.
Hunccine, an hunc sequeris? subeas alternus oportet

ver. 150. *peragant* γ (var. lec.).
ver. 153. *et* quod loquor γ.

lerna fugis (Mart. III. 77. 8) and *mustum nuce condimus picata* (Mart. XI. 18. 24).

148 **obba**] *poculi genus vel ligneum vel ex sparto*, Jahn; who adds that the word was now obsolete and vulgar, but that it originally denoted a cup used specially at funeral ceremonies; cf. Tertul. *Apol.* XIII. *Quid ad honorandos Deos facitis quod non etiam mortuis vestris conferatis?—quo differt ab epulo Jovis silicernium? a simpulo obba?*

150 **Nutrieras**] like *nummos alienos pascet* (Hor. *Ep.* I. 18. 35). Cf. also the Greek τόκος, and the expression 'barren breed' which Shakspeare uses of the interest on money.

pergant] *peragant* Herm. and nearly all the MSS; but it does not suit *sudare* well and almost necessitates the change of reading he has introduced *peragant avido sudore deunces*. I have consequently retained *pergant* with Jahn and most of the editors: 'And for what end? That the money, which you had hitherto coaxed up at a moderate five per cent. should be made to sweat a greedy eleven per cent.?' The highest legal interest was twelve per cent., called *centesima* because it was at the rate of one sesterce monthly for every hundred.

151 **Genio**] Cf. note on *Sat.* II. 2 and *Genio meo multa bona faciam* (Plaut. *Pers.* II. 3. 11).

nostrum est] 'It is all in our favour that you are alive: soon you will become dust and ashes and a tale. Remembering death, enjoy life: its hours run out apace; the very time I am speaking is so much taken out of it.'

Jahn misses, I think, the sense of the passage when he translates *nostrum est* 'you owe it to me that you live (*revera vita frueris*),' as the man has yet to be persuaded to indulge himself. On the other hand the combination of *vivis* with *nostrum* can hardly be justified if we accept Macleane's explanation, 'All we can call our own is the moment we are living,' for though 'Luxury' may help to regulate the man's life (*nostrum est*) she does not participate in the life itself (*quod vivis*).

152 **manes et fabula**] Cf. Hor. *Ep.* I. 13. 9, and *Carm.* I. 4. 16. I am at a loss to understand Macleane's reasons for denouncing the next line as 'feeble and redundant, a monkish marginal verse that has got into the text,' more especially as Jahn has proved that it is referred to by Jerome in the following passage (Comm. in *Ep. ad Gal.* iii), *Breve est vitae istius curriculum; hoc ipsum quod loquor—de tempore meo mihi aut crescit aut deperit.*

154—160] 'Come, what do you

Ancipiti obsequio dominos, alternus oberres.
Nec tu, quum obstiteris semel instantique negaris
Parere imperio, *rupi iàm vincula*, dicas;
Nam et luctata canis nodum abripit; ac tamen illi,
Quum fugit, a collo trahitur pars longa catenae.
Dave, cito, hoc credas iubeo, finire dolores
Praeteritos meditor—crudum Chaerestratus unguen
Arrodens ait haec—an siccis dedecus obstem

ver. 163. *abrodens* Jahn, Macl. Koenig; *atrodens* Mp.; *arrodens* Bl. γ. Herm.

intend to do? You are being pulled in opposite directions by a couple of hooks. Are you for following this master or that? You must needs court them both by turns with a wavering allegiance, and in turn wander at large. And think not to say, because you have once made a stand against them and refused to obey a pressing command, *Now I have broken my bonds!* for a dog by its struggles may break its fastening, but yet, as it flies, it trails from its neck a long length of chain.'

154 **quid agis**] not 'what are you about?' but 'what are you for doing?'

duplici hamo] like *duplice ficu* (Hor. *Sat.* II. 2. 122). It is not a *fishhook* that is here referred to, as Macleane wrongly imagines, but the hook of the executioner by which the body of the condemned criminal was dragged to the Gemonian steps on the Aventine Hill and thrown from thence into the Tiber. Cf. Sueton. III. 61; Juv. X. 66 *Sejanus ducitur unco Spectandus;* and Prop. IV. 1. 141 *Et bene cum fixum mento decusseris uncum, Nil erit hoc; rostro te premet ansa suo.*

156 **oberres**] Gk. δραπετεύειν, to 'go at large,' i.e. become your own master for the time being. Cf. *ne pictus oberret* (*Sat.* VI. 32).

158 **rupi jam vincula**] Cf. Ov. *Am.* III. 11. 3 *Scilicet asserui jam me rupique catenas*, and Hor. *Sat.* II. 7. 70 *O toties servus! Quae bellua ruptis, Cum semel effugit, reddit se prava catenis?*

159 **nodum**] is the knot by which the chain is fastened to the bar of the door (*sera*). Cf. Prop. IV. 11. 26 *Sed jaceat tacita lapsa catena sera.*

161—174] As in the case of Hor. *Sat.* II. 3. 259 sqq. the dialogue which follows between a confidential slave and his young master is imitated from the prologue of Menander's *Eunuchus*. Persius has followed the Greek original so closely as to replace the names *Davus* and *Chaerestratus* which had been altered by Terence into *Parmeno* and *Phaedria*.

162 **crudum unguem**] 'Gnawing his nail to the quick,' cf. *Sat.* I. 106.

163 **siccis**] *Siccus* in the sense of 'sober' is opposed to *madidus*. Cf. Plaut. *Asin.* V. 2. 6 *Ego praeter alios meum virum fui rata siccum, frugi, continentem*, and Hor. *Carm.* I. 18. 3 *Siccis omnia nam dura deus proposuit.* Translate: 'Am I to be a disgrace in the path of my sober relatives? Am I to squander my patrimony to the ruin of my character before a wanton's door?'

Cognatis? an rem patriam rumore sinistro
Limen ad obscenum frangam, dum Chrysidis udas
Ebrius ante fores exstincta cum face canto?—
Euge, puer, sapias; dis depellentibus agnam
Percute.—Sed censen' plorabit, Dave, relicta?—
Nugaris; solea, puer, obiurgabere rubra.
Ne trepidare velis atque artos rodere casses,

ver. 170. *nec* trepidare γ.

164 **rem frangam**] Cf. Hor. *Sat.* II. 3. 18 *Postquam omnis res mea Janum Ad medium fracta est.*

165 **udas**] 'Udae *fores vel unctae sunt unguentis* (cf. Lucr. IV. 1175 *At lacrumans exclusus amator limina saepe Floribus et sertis operit, postesque superbas Unguit amaracino*) *vel vino profuso humidae* (cf. Plaut. *Curc.* I. 1. 88 *Agite, bibite festivae fores!*) *vel lacrimis madidae* (cf. Mart. X. 13. 7 *Ad nocturna jaces fastosae limina moechae, Et madet heu! lacrymis janua surda tuis.*)' Jahn.

For *exstincta cum face* cf. Prop. I. 16. 8 *Semper et exclusi signa jacere faces.*

167 **dis depellentibus**] ἀποτρόποισι δαίμοσι (Aesch. *Pers.* 203). They were also called ἀλεξίκακοι, ἀπωσίκακοι, Lat. *averruncae, depulsores.* Apollo and the Dioscuri were among the deities universally recognised in this character.

168] '*But do you think, Davus, she will be sorry when I leave her?* You are joking, young master; you will only be taken to task with her red slipper. Don't you be fretting yourself and chafing at the toils that beset you, savage and furious for the moment, yet, if she were to call you, ready enough to cry *I am coming!*'

169 **solea**] Cf. Ter. *Eun.* V. 7. 4 *Utinam tibi commitigari videam sandalio caput.* Jahn and Macleane appear to me to lose the fine irony of the passage when they regard this act as a *serious* insult which the slave advises his master to avoid, an explanation which is certainly not borne out by the word *nugaris.*

170—173] These lines have been variously arranged. I have myself followed Jahn's punctuation as the best proposed by any editor. It is almost identical with that adopted by Hermann, who however breaks up the sentence unnecessarily when he places a note of exclamation after *casses*, thus making *dicas* independent of the *ne* in the preceding line. Mr Paley would be inclined to connect the entire passage still more closely by removing the stop at *dicas* and treating *haud mora* as little more than an adverb, 'Don't be restless in the toils, and then, if she calls you, say at once *what must I do?*' It is hardly too much to say that of all the possible modes of punctuation Macleane has selected the worst when he puts a comma at *rubra* and a full stop at *casses.*

170 **trepidare**] A metaphor from a wild animal caught in the toils. Cf. Prop. II. 3. 49 *Sic primo juvenes trepidant in amore feroces.*

172 **arcessat**] The Indicative is the reading of the MSS, but, as Jahn well says, *apparet conj.* cum *h.l. apte cum conjunctivo et indicativo jungi posse, verum non intelligo quomodo cum utroque modo simul jungi possit.*

173 **totus et integer**] Macleane's

Nunc ferus et violens, at si vocet, *haud mora*, dicas.—
Quidnam igitur faciam? ne nunc, quum arcessat et ultro
Supplicet, accedam?—Si totus et integer illinc
Exieris, ne nunc.—Hic, hic, quem quaerimus, hic est:
Non in festuca, lictor quam iactat ineptus. 175
Ius habet ille sui palpo, quem ducit hiantem
Cretata ambitio? vigila et cicer ingere large

ver. 172. *nec nunc* Mp. γ. Herm. Macl.; *ne nunc* Bı. Jahn, Koenig. *accessor* Mp; *arcersor* γ; *accersar* Herm.; *arcessat* Bı. Jahn, Macl.
ver. 173. *supplicat* γ.
ver. 174. *exieras* Mp. Bı. Herm. Jahn, Macl. Koenig; *exieris* γ.
ver. 175. *iniquus* γ.

translation of this passage contradicts itself, 'You would not even now if you had left her whole and sound. Here, here is the man we look for, here, not in the rod which the silly victor flourishes;' as it supposes the man to have yielded, and thereby stultifies the praise which follows. Persius clearly had it in view that Chaerestratus should be persuaded by the slave's reasoning and thus form the first and only example in the Satire of the true Stoic liberty, 'If you escaped from her with a whole heart then, don't go near her now.'

174 **Exieris**] With the exception of the two best, the MSS are mostly in favour of *exieris*, a reading which I have not hesitated to restore, more especially as the alteration to *exieras* appears to me to have been productive of the two following errors:

(i) The translation of *ne nunc* as equivalent to *ne nunc quidem*, which Jahn is obliged to bolster up with the following note: ne *non positum esse pro* ne...quidem, *ne apud poetas quidem, docuit Madv. ad Cic. de fin.* I. 11. 39 *monuitque hujus usus nostrum et Horatii locum tantum stare testimonia. Verum cum apud Petronium bis ita positum legatur* (9. 47) *vide an sermoni populari hoc tribuendum sit indeque translatum;*

(ii) The introduction of the reading *nec nunc*, which has been adopted by those editors who felt themselves unable to justify *ne nunc* in the formula above mentioned.

The possible justification of *exieras* in the following connection, *si exieras...ne nunc* (*accedas*), 'granting that you had escaped heart-whole then, don't go near her now,' by the analogy of the Gk. εἰ γε, εἰπερ with the indicative, is rendered unnecessary by the general agreement of the MSS in favour of *exieris*, which restores to the sentence its simple and natural construction.

174 **Hic hic**] Cf. Hor. *Ep.* I. 17. 39 *Hic est aut nusquam quod quaerimus.*

176—179] The slavery of Ambition; (180—189) the slavery of Superstition.

176 **hiantem**] Cf. Virg. *Georg.* II. 508 *Hunc plausus hiantem Per cuneos geminatus enim plebisque patrumque Corripuit;* and *emptorem ducat hiantem* (Hor. *Sat.* I. 2. 89).

177 **Cretata ambitio**] *Ambitio* is here used technically of a canvass for office; cf. the phrase *ambire tribus*. *Cretata* denotes the newly

Rixanti populo, nostra ut Floralia possint
Aprici meminisse senes: *quid pulchrius?* At quum
Herodis venere dies, unctaque fenestra
Dispositae pinguem nebulam vomuere lucernae
Portantes violas, rubrumque amplexa catinum
Cauda natat thynni, tumet alba fidelia vino:

cleaned toga which a candidate would wear on his round of visits, and is explained by Isid. XIV. 24, *Fit toga addito quodam cretae genere candidior.*

177—189] 'Look alive, she says, and ply the scrambling rabble well with peas, that old men as they bask in the sun may talk of the Floralia we gave: *was ever anything finer?* Then again when Herod's day comes round, and the lanterns wreathed with violets and ranged along the greasy window-sills have vomited their murky cloud, when the tail of the tunny overlapping the red dish floats in its sauce and the white jar brims with wine, you move your lips in silence and grow pale over the sabbaths of the circumcised. Then comes the fear of black ghosts, and the dangers of the broken egg: and finally the huge Galli and the one-eyed priestess with her rattle inspire you with a dread of the Gods who blast the body, if you have failed to taste the prescribed head of garlic three times in the morning.'

177 **vigila**] is to be taken generally in this passage, and not to be restricted to the morning *salutatio.*

cicer] Cf. Mart. VIII. 78. 8; Hor. *Sat.* II. 3. 182 *In cicere atque fuba bona tu perdasque lupinis, Latus ut in circo spatiere et aeneus ut stes;* and in particular the schol. on the passage, *Hoc enim in ludis Floralibus inter caetera munera iactabatur, quando terrae ludos colebant, et omnia semina super populum spargebant, ut tellus veluti visceralibus suis placaretur.*

178 **nostra**] *i.e.* 'when you and I were aediles,' as the poet identifies himself ironically with the man in the text. The Floralia was celebrated from the 28th of April till the 2nd of May.

179 **Aprici**] Cf. note on *Sat.* IV. 18.

quid pulchrius?] I have followed Herm. and Macl. in connecting these words with what precedes as the comment of the old men upon the splendour of the entertainment. Others (Jahn included) explain them as ironical, 'All very fine, but when the time comes you are the slave of superstition.' There is however no particular force in the taunt and no reason, so far as I can see, for supposing that Ambition and Superstition are exemplified in the same individual.

179—189] *Tria genera* [*superstitionis*] *notat tunc temporis Romae quam maxime vulgata, Judaicam, Isidis et Cybeles religionem, quas conjungit etiam* Juv. VI. 511 sqq. (Jahn.) *Tum—tum* (vv. 185, 186) are used to denote the different stages of superstition each a grade lower than the last, rather than 'now one and now the other,' a translation which breaks the coherence of the entire passage.

180 **Herodis dies**] The birthday of Herod the Great is meant, according to the schol., an explanation which is borne out by Jerome who mentions that Herod was one of the two kings who caused their birthdays to be observed in this manner. The allusion however is not to be pressed, as Persius

Labra moves tacitus recutitaque sabbata palles.
Tum nigri lemures ovoque pericula rupto, 185
Tum grandes Galli et cum sistro lusca sacerdos
Incussere deos inflantes corpora, si non
Praedictum ter mane caput gustaveris alli.

in all probability introduces the name merely as one with which his countrymen were well acquainted.

181 **lucernae**] For this custom Jahn well compares the following passages: Tertul. *Apol.* 35, *Clarissimis lucernis vestibula nebulabant;* Sen. *Ep.* XCV. 47, *Accendere aliquem lucernas sabbatis prohibeamus, quoniam nec lumine di egent et ne homines quidem delectantur fulgine;* Joseph. *C. Apion.* II. 9 λύχνον γὰρ οὐδέπω ὅλον ὅτι πρόσθεν ἑωράκασιν οἱ τὰς τοσαύτας καὶ τηλικαύτας λυχνοκαΐας ἐπιτελοῦντες.

For *pinguem nebulam* cf. Soph. *Trach.* 766 φλὸξ αἱματηρὰ κἀπὸ πιείρας δρυός.

182 **Portantes violas**] So in Juv. XII. 90 *Tura dabo atque omnes violae jactabo colores.* The *viola* (Gk. ἴον) is our violet or pansy (for they belong to the same genus), of which there are purple as well as yellow varieties. It is the former of these which is referred to in *tinctus viola pallor amantium* (Hor. *Carm.* III. 10. 14), while ἴων ξανθαῖσι καὶ παμπορφύροις ἀκτῖσι (Pind. *Ol.* VI. 91) is a singularly accurate description of the mixed purple and yellow pansy. Of late however the Latin *viola* has been made to do duty for 'wallflowers,' 'gilly-flowers,' and all the flowers of the garden.

184 **tacitus**] Cf. *Sat.* II. 3;—a habit of prayer which Macleane well illustrates by Tac. *Hist.* V. 5 *Judaei mente solum unumque numen intelligunt,* and Juv. XIV. 96 *Quidam sortiti metuentem sabbata patrem Nil praeter nubes et caeli numen adorant.*

recutita sabbata] a bold expression for *recutitorum sabbata.*

185 **nigri lemures**] like *nocturnos lemures* (Hor. *Ep.* II. 2. 209). Cf. Aug. *de Civ. Dei* IX. 11, *Dicit* (*Plato*) *animas hominum daemonas esse et, ex hominibus fieri* lares *si boni meriti sunt;* lemures, *si mali, seu* larvas; manes *autem deos dici, si incertum est bonorum eos seu malorum esse meritorum.*

ovoque pericula rupto] in allusion to the Greek ὠοσκοπική. *Sacerdotes, qui explorandis periculis sacra faciebant, observare solebant ovum igni impositum utrum in capite an in latere insudaret. Si autem ruptum effluxerat, periculum ei portendebat pro quo factum fuerat, vel rei familiari ejus.* (schol.)

186 **grandes Galli**] like *ingens semivir* (Juv. VI. 512).

sistro] Gk. σεῖστρον· crepitaculum, *Isidi proprium* (Jahn).

lusca sacerdos] The priestess of Isis is *lusca* as being herself an example of the vengeance specially attributed to this goddess; cf. Ov. *Ep.* I. 1. 51, and Juv. XIII. 93 *Isis et irato feriat mea lumina sistro.* An attempt has been made (on the strength of *Anthol. Pal.* VII. 709 and the figures represented on two antique gems) to prove that certain offices of the priesthood were specially reserved for persons who had lost an eye, but Jahn regards the theory as wholly conjectural and not to be pressed in the face of the simpler interpretation.

187 **inflantes corpora**] Cf. Mart. IV. 43. 7 *Furo per Syrios tibi tumores,* and Juv. XIII. 95 *Et phthisis et vomicae putres,* where the words are used in a similar connection.

188 **praedictum**] sc. *praescriptum.* The explanation which refers this to the preliminary prayer

Dixeris haec inter varicosos centuriones,
Continuo crassum ridet Fulfennius ingens,
Et centum Graecos curto centusse licetur.

ver. 190. *Pulfennius* B 1. Herm.; *Vulfenius* Macl. Koenig; *fulfenius* Mp. 'In tanta discrepantia nomen elegi, quod inscriptionis auctoritate firmatum vidi. Habes autem *Sex. Fulfennium* in titulo apud Murat. p. 816, 7.' Jahn.

or blessing pronounced over the garlic is hardly to be obtained from the word *praedictum*.

189 **varicosos**] i.e. *qui varices habent, qualibus laborare solent qui diu multumque stant vel pedibus eunt*, Jahn; but Heinsius on Ovid. *Ars Am.* III. 304 prefers to derive it from *varrire*, to straddle.

190] 'straightway huge Vulfennius laughs his horse laugh, and bids for a hundred of your Greek philosophers at something under a penny apiece.'

Here again we have the ordinary instance of στρατιωτικὴ ἀλογία, for which cf. *Sat.* III. 78; VI. 37; and the note upon the former passage. As Macleane well remarks, Vulpennius is one of those stout captains 'qui *in crepidas Graiorum ludere* gestiunt' (I. 127) and is consequently the type of a class who would find little favour in the eyes of Persius and the adherents of the Stoic school. Mr Paley however suggests that Persius may have had a special spite against the military, who seem to have quizzed him perhaps as an *eques*.

SATIRA VI.

Caesius Bassus, to whom this Satire is addressed, had been the intimate friend of Persius from his boyhood ('a puero Persio conjunctissimus' *Pers. Vit.*), in consideration of which he obtained permission to be the publisher of the Satires after their revision by Annaeus Cornutus. He was himself a lyric poet, and the following line is ascribed to him by Priscian: *Calliope princeps sapienti psallerat ore.* Quintilian speaks of him in terms of limited praise, 'Si quem adjicere velis (Horatio), erit Caesius Bassus, quem nuper vidimus: sed eum longe praecedunt ingenia viventium,' and, from what Persius says of him, we may infer that his style was rough and severe (*tetricus*), and that he affected obsolete words; although Jahn considers that the expression *veterum primordia vocum Intendisse numeris* means more than this, and refers to a poem composed by Bassus on the 'elements of language' ('simplicius videtur de libro cogitare, qui veterum vocum origines numeris, *i.e.* versibus complexus sit'). More than this, he attempts to prove that this work is possibly still extant in the shape of an anonymous poem 'quod versibus heroicis de figuris orationis agit,' and he has certainly amassed a considerable amount of evidence in support of the theory, for it is at any rate clear that a poem 'de metris' is often ascribed to one Caesius Bassus by Maximus Victorinus, Terentianus Maurus, and others.

Amongst the more definite facts that are known about Bassus we must notice the statement made by the scholiast to the effect that he had a villa in the neighbourhood of Vesuvius, and that he was destroyed with his house by an eruption of the mountain. This was no doubt the celebrated eruption of A.D. 79, when Herculaneum and Pompeii were destroyed, and the elder Pliny lost his life. It has also been supposed that he is alluded to by name in the description given by the younger Pliny of his uncle's death (*Ep.* VI. 16) in an almost hopelessly corrupt passage, which has been conjecturally emended by Jahn as follows: *Egrediebatur domo; accipit codicillos Retina Caesii Bassi imminente periculo exterriti, nam villa Vesuvio subjacebat, nec ulla nisi navibus fuga: ut se tanto discrimine eriperet orabat.*

Two questions of interest are raised in connection with the sixth and last Satire:

(i) that of the birth-place of Persius, which has been supposed to be Luna (now *Spezzi*) on the strength of *Lunai portum, est operae, cognoscite cives* (ver. 9);

(ii) that of the completeness of the Satires as a whole, and of this Satire in particular.

The former of these may be dismissed with a very summary notice. The sole evidence in favour of *Luna* as the birthplace of Persius is contained in the line in question, which is after all nothing more than a favourable mention of the town as a sea-side residence, while his connection with the place is admirably accounted for by a statement of the scholiast to the effect that his mother settled there after her second marriage. On the other hand, the testimony which points to Volaterrae in Etruriâ as his native town is complete and circumstantial. 'Natus in Etruria Volaterris' is the explicit statement of his biographer, for the truth of which we have strong presumptive evidence in the discovery at Volaterrae of two inscriptions bearing his family name, in the marriage of his kinswoman Arria to Caecina of Volaterrae, in the name of his mother Sisennia (which is, as Jahn says, 'aperte Etruscum'), and finally in the unstudied allusions to Etruria which occur continually throughout the Satires, as for instance in the mention of Arretium (*Sat.* I. 129), of a Tuscan pedigree (*Sat.* III. 29), and of Marsian and Umbrian clients (*Sat.* III. 74).

The second question, that of the completeness or incompleteness of the Satires, will be found discussed in the Introduction to the author. I need only reiterate my belief that the sixth Satire is no more than a fragment, and, in consequence of this, one of the most difficult as well as the least effective of the series. On the other hand Jahn and Casaubon (and, as I have since found, Mr Paley) regard it as complete in its present form; but, viewed by the light of the biographer's remark, the abruptness of the transitions, the want of connection between vv. 74 and 75, and the brevity with which the details are sketched rather than filled in, appear to me, as to Macleane, conclusive evidences of incompleteness. At the same time I am persuaded that the last six lines of the Satire are not the *commencement* (as he supposes) but the *climax* of a subject; for, whatever may be its connection with the previous verses, the passage in question reads admirably *as a concluding paragraph*, and the marks of incompleteness are surely misplaced after a line which, in sense and sound alike, forms such an admirable finish to the Satire as 'Inventus, Chrysippe, tui finitor acervi.'

The subject of the Satire is well expressed in the following notice by Jahn, 'In hac Satira stultitiam eorum notaturus est qui rei familiari augendae intenti omnia gaudia sibi denegant, neque tamen unquam sibi satisfaciunt,' and may be divided under the following heads:

1—6. A complimentary address to Bassus, whom he supposes to have retired for the winter to his Sabine estate.

7—17. Persius himself writes from the sea-coast near Luna, where he passes his time contentedly, undisturbed by care or envy.

18—24. Another person may prefer greater luxury: for himself, he can see the distinction between the *use* and the *abuse* of wealth.

25—33. A man should live up to his means, and at the same time recognize the claims of charity, even to the extent it may be of sacrificing a part of his estate.

34—37. An objection to this doctrine of charity is raised by some

imaginary opponent on the ground that the heir, when he finds his expectations disappointed, will neglect the funeral of his predecessor.

38—41. The objection is seconded by Bestius, a type of the class who resent all such new-fangled Greek notions as Charity and Benevolence.

42—51. A serious conversation between Persius and his prospective heir, whoever he may be supposed to be: Am I to be thought niggardly and unpatriotic (says Persius) at a time of public rejoicing merely out of regard to your covetous expectations?

52—56. You answer '*I* shall get so much the less.' Well, if you decline to be my heir, I can always find one by going to the nearest beggars' stand.

57—60. 'A son of earth,' you say, contemptuously. Yes, and my own great-great-grandfather was no better.

61—67. If you are to be my heir, it can only be on the understanding that you accept gratefully whatever I choose to leave you, not as a right which you can claim, but as a free gift on my part.

68—74. Do you grumble at the smallness of the amount? Then, rather than stint myself to supply your future extravagance, I will at once defy you by living more luxuriously than I have hitherto done.

75—end. Such a covetous nature as yours will never set a limit to its desires, any more than Chrysippus will find a man to finish his heap for him. [In the above analysis I have tried to suggest some sort of connection between lines 74 and 75, but with little effect, as the transition from Luxury (vv. 71—74) to the antagonistic passion Avarice (ver. 75) is, to say the least, abrupt even for Persius.]

Admovit iam bruma foco te, Basse, Sabino?
Iamne lyra et tetrico vivunt tibi pectine chordae?

1 **Admovit**] 'So winter, Bassus, has made you draw near to your Sabine hearth.' His friend's place of residence is elegantly suggested by this allusion to the homely customs of the Sabines amongst whom, as Jahn says, *antiquitus ad focum sedebat familia conjuncta.* Add to which a contrast may be intended between the mild climate of Luna and the colder one of Samnium.

bruma] He had retired there in all probability for study and retirement, as well as to avoid the turmoil of the Saturnalia. That this was the custom of literary men cf. Hor. *Ep.* II. 2. 65 *Praeter caetera me Romaene poemata censes Scribere posse inter tot curas totque labores?* and again ver. 77 *Scriptorum chorus omnis amat nemus, et fugit urbes.*

Basse] See Introduction to Satire.

2—6] 'Does the lyre and its strings wake to life beneath your manly quill? A wonderful skill thou hast in setting to music the early forms of bygone words and the masculine strain of the Latin lute, likewise a rare power of playfully rallying the young and of exposing old offenders with dignified satire.' For *ludere* in this sense cf. Sat. I. vv. 117, 127.

2 **tetrico**] alludes no doubt to his severe and antiquated style. Cf

Mire opifex numeris veterum primordia vocum
Atque marem strepitum fidis intendisse latinae,
Mox iuvenes agitare iocis et pollice honesto 5

ver. 5. *aptare* γ.

Totos dat tetricae dies Minervae (Mart. x. 19. 14).

3 **Mire opifex**] may be a substantive or an adjective but more probably the latter, cf. *artifex sequi* (prol. ver. 11). I have followed Hermann in taking this as equivalent to *mire opifex es*, and in omitting the note of interrogation after *senes*, which is retained by Jahn, to the destruction, as it seems to me, of the sense of the passage, unless he had also removed the mark of a question after *chordae* and read *mire opifex* as a vocative in continuation of ver. 2. This produces an excellent reading, and one which I am almost inclined to prefer to the arrangement given in the text.

veterum primordia vocum] al. *rerum*, a reading which may be dismissed without comment as unsupported by the authority of any MS. It remains to offer an explanation of the words. Whatever may be the external evidence for Jahn's theory that Caesius Bassus wrote a poem on the Elements of Language or one *De Metris* (cf. Introd.), I cannot see that it is in the slightest degree confirmed by, or even connected with, the interpretation of the present passage. Whatever meaning may be assigned to the expression *Veterum primordia vocum*, the natural explanation of the words *intendisse numeris...marem strepitum fidis latinae* would certainly refer them to a *lyrical* poem that could be sung or set to music after the style of Horace's lyrics, and, in all probability, not hexametrical. Now anything less likely to have been set to music than a Hexameter poem *de Metris* or one *de Origine vocabulorum* can hardly be conceived. I should consequently accept the ordinary interpretation approved of by Macleane, by which the words are regarded as an allusion to the pedantic style of Bassus, and to the skill with which he 'reset' in his poems obsolete or antiquated terms. I am indebted to Mr Paley for a reference to Martial, XI. 90, which, taken in connection with *Sat.* I. 77, proves conclusively that this class of poetry was much affected by the literary men of the period. The epigram in question runs thus:

Carmina nulla probas molli quae limite currunt,
Sed quae per salebras altaque saxa cadunt,
Et tibi Maeonio quoque carmine majus habetur,
Luceili columella, hic situ',
Metrophanes;
Attonitusque legis terrai frugiferai,
Attius et quicquid Pacuviusque vomunt.

5, 6] In this and the next line the readings vary, but they may I think be reduced to a simple alternative. *Egregios* we may at once reject with Jahn and Herm., as producing no intelligible meaning, and as easily corrupted from *egregius*. If *jocos* is read, it will clearly denote the lighter and more playful effusions of the poet (cf. Ovid. *Trist.* III. 2. 5; Mart. VII. 8. 9) in opposition, we may fairly infer, to his serious compositions, a contrast which is readily obtained by reading *senex* with the best MS. If on the other hand we adopt *jocis* with Heinrich, it is the substantive *juvenes* which now requires a contrast, and this is obtained by reading *senes* on the

Egregius lusisse senes. Mihi nunc Ligus ora
Intepet, hibernatque meum mare, qua latus ingens
Dant scopuli et multa litus se valle receptat.

ver. 6. *senex* Mp. Herm.; *senes* Bı. Jahn, Macl. Koenig.

authority of the other MSS. The combination of the two readings *jocos* and *senes*, which Jahn has admitted into his text, appears to me indefensible and almost incapable of translation, for that *senes* can be the adjective to *jocos* in the sense of *seniles* I cannot bring myself to regard as possible. Of the two alternatives proposed above I have had little hesitation in adopting *jocis* and *senes* with Heinrich. We thus obtain a most admirably balanced description of the two branches of satire, (1) jocose, (2) serious; and in proof that Bassus was a writer of satire we may quote the following from Jahn: '*apud Fulgent. Expos. Serm. Antiq. s.v.* vervina, *qui laudatur* Gabius (*ita codd. ant.*) Bassus in Satyris, *vix dubito quin noster sit intelligendus*.' If on the other hand the reading *jocos* and *senex* is preferred, the sense of the passage will be something to this effect: 'Of rare skill in handling youthful themes (cf. Ov. *Trist.* v. 1. 7) and in singing (or perhaps *satirising*) with a dignity beyond your years (senex).' To judge from his relations with Persius, Bassus was not an old man at the present time; consequently *senex* must not be taken literally, which is in itself a slight confirmation of the reading I have preferred.

6] 'For myself, I am now enjoying the warmth of the Ligurian coast, and the sea I love wears its winter aspect.' For *Ligus ora* cf. *femina Ligus* (Tac. *Hist.* II. 13), and *Phaeax populus* (Juv. XV. 23).

7 **Intepet**] For the same reason Horace retires to the sea-coast for the winter. Cf. *Ep.* I. 7. 10, *Quod si bruma nives Albanis illinet agris Ad mare descendet vates tuus, et sibi parcet, Contractusque leget.*

hibernat] One of the most difficult expressions in Persius, as at first sight the context seems to show that the idea of a *rough* and *wintry* sea would be out of place in the present passage. Yet such I believe to be the meaning, as a passage in Cic. *N. D.* II. 10 proves that at such times the temperature of the sea, and consequently of the climate, was supposed to be raised: *Maria agitata ventis ita tepescunt ut intelligi facile possit in tantis illis humoribus inclusum esse calorem: nec enim ille externus et adventitius habendus est tepor, sed ex intimis maris partibus agitatione excitatus.* From the corresponding expression of Horace, *defendens pisces hiemat mare*, the translation 'resting, lying by for the winter' (cf. χειμάζειν, χειμερίζειν, 'to go into winter-quarters') has come into favour, but the interpretation I have suggested will explain both passages, and how the sea can be said to be at 'rest' in the winter is more than I can say, though the scholiast is ready with an explanation, *sicut enim naves hiemare dicimus quum non navigant sic et mare dum non navigatur.*

meum] like *vere suo*, 'the spring-time they love' (of the bees, in Virg. *Georg.* IV. 22), and most certainly not to be pressed in proof that Luna was the poet's native-place.

8 **Dant**] 'present,' *ut ventos arceant et frangant*; cf. Virg. *Aen.* I. 105 (Jahn). For *multa se valle receptat*, cf. *reducta vallis* (Hor. *Carm.* I. 17. 17). Macleane comments on this as an accurate description of *Lunae portus*, now the Gulf of Spezzia: 'It is surrounded by high moun-

Lunai portum, est operae, cognoscite, cives!
Cor iubet hoc Enni, postquam destertuit esse
Maeonides, Quintus pavone ex Pythagoreo.
Hic ego securus vulgi et quid praeparet auster
Infelix pecori, securus et angulus ille
Vicini nostro quia pinguior, etsi adeo omnes
Ditescant orti peioribus, usque recusem

tains, and the valleys run down to the shore as Persius describes, and two or three other bays indent the coast of the gulf. The name of the town at which Persius was staying was not Luna (Luni), which, though it gave its name to the bay, was separated from it by a range of hills and the river Macra.'

9 **est operae**] sc. *pretium*, is the reading of all the best MSS and editions: '*Make acquaintance with the harbour of Luna: it's well worth your while!* This is the rational advice of Ennius when he had snored off the dream that he was Homer (and found himself) plain Quintus once again instead of a Pythagorean peacock.' The line quoted in the above passage occurs in the Annals of Ennius. For the allusion to the dream of Ennius cf. note on Prol. ver. 1.

10 **Cor Enni**] sc. *Cordatus Ennius*. Cf. Hor. *Sat.* I. 7. 2 *Virtus Scipiadae et mitis sapientia Laeli.* This is better than the ordinary translation 'Such is the heartfelt advice of Ennius,' as it suggests the recovery of his senses which he had temporarily lost in his dreams of transmigration.

11 **Quintus**] He imagined himself to have passed through four successive changes, the order of which is given by the scholiast as (i) Pythagoras, (ii) a peacock, (iii) Euphorbus, (iv) Homer, but by Tertullian as (i) Euphorbus, (ii) Pythagoras, (iii) Homer, (iv) a peacock. In either case the joke implied in *quintus* is the same, 'awoke to find himself No. 5 in the order of succession.'

pavone ex Pythagoreo] *Sic enim ait Ennius in Annalium suorum principio, ubi se dicit vidisse in somnis Homerum dicentem fuisse se quondam pavonem, et ex eo translatam esse animam in se* (schol.). Cf. also Tertul. *de An.* 33 *Pavum se meminit Homerus Ennio somniante; sed poetis nec vigilantibus credam.*

12 **securus vulgi**] sc. *quid vulgus dicat faciatque* (Jahn). With *infelix* in the sense of 'baleful,' 'blasting,' cf. *plumbeus Auster* (Hor. *Sat.* II. 6. 18) and Virg. *Georg.* I. 444 *Arboribusque satisque Notus pecorique sinister;* and with *praeparet*, 'may have in store for,' cf. *Quid cogitet humidus Auster* (*Georg.* I. 462).

13—17] 'Careless too of the fact that my neighbour's nook of land is more productive than my own: aye verily, though all men of meaner origin should grow rich before me, yet would I steadily refuse to be bent and dwarfed by discontent, or to dine without a delicacy, or to touch with my nose the seal on a flagon of stale wine.'

13 **angulus ille**] like *O si angulus ille Proximus accedat qui nunc denormat agellum* (Hor. *Sat.* II. 6. 8).

14 **pinguior**] Cf. Ov. *A. A.* I. 349 *Fertilior seges est alienis semper in agris, Vicinumque pecus grandius uber habet.*

etsi adeo omnes] not as Macleane, 'absolutely all,' but 'Yes, *I repeat it*, though all.'

15 **orti pejoribus**] Cf. Hor. *Ep.* I. 6. 22 *Indignum quod sit peioribus ortus Hic tibi sit potius quam tu mirabilis illi*, while in the present

Curvus ob id minui senio, aut coenare sine uncto,
Et signum in vapida naso tetigisse lagena.
Discrepet his alius: geminos, horoscope, varo
Producis Genio. Solis natalibus est qui
Tingat olus siccum muria vafer in calice empta,
Ipse sacrum irrorans patinae piper; hic bona dente
Grandia magnanimus peragit puer. Utar ego, utar,

ver. 22. *peragat* γ.

passage there may be a secondary allusion to the social condition of Persius himself who was an eques, and, as his biographer tells us, *sanguine et affinitate primi ordinis viris conjunctus*.

16 **Curvus ob id minui**] Cf. αἶψα γὰρ ἐν κακότητι βροτοὶ καταγηράσκουσιν (Hom. *Od.* T. 360).

sine uncto] Cf. *Sat.* III. 102, and especially Hor. *Ars Poet.* 422 *Si vero est unctum qui recte ponere possit.* With this picture of the miser bending over his wine-jar to see whether the seal has been tampered with cf. *Sat.* IV. 29 sqq., and with *vapida*, used of wine spoilt by being put into badly resined jars, cf. *Sat.* V. 148 *Veientanumque rubellum Exhalet vapida laesum pice sessilis obba?*

18 **his**] *hinc* Macl., but *his* well denotes the party of which Persius avows himself a follower, 'Another may have different tastes from a man of my class,' and cf. Hor. *Sat.* I. 6. 93 *Longe mea discrepat istis Et vox et ratio.*

horoscope] is the star of one's nativity. *Varo* is here an expressive word as it is used primarily of two lines which, starting from a common point, *diverge* afterwards in different directions. For *Genio* cf. note on *Sat.* II. 3 and especially Hor. *Ep.* II. 2. 187 *Genius natale comes qui temperat astrum*, which contains precisely the same idea stated in the converse form.

20, 21] For a similar condensation of ideas cf. in particular *Sat.* III. 61 *An passim sequeris corvos testaque lutoque?* where, as in the present passage, every word adds something to the picture. It is a birthday with the miser (*solis natalibus*) and yet it is only a dry cabbage (contr. *Unge puer caules*, ver. 69) that he moistens (*tingat*) with a cheap brine pickle (*muria*) which he is cunning enough to buy as he wants it by a cupful at a time (*in calice empta*), while with his own hands he sprinkles over it the sacred pepper.

21 **sacrum**] i.e. sacred in his eyes from being so expensive. Cf. *Hoc bene sit!* (*Sat.* IV. 30) and *sacris saccis* of the miser's money-bags (Hor. *Sat.* I. 1. 70). To explain it, as Jahn does, by the analogy of ἅλς θεῖος, ἀλφίτου ἱεροῦ loses all the force of the satire.

in calice empta] not as it is often translated, 'in a bought cup,' which adds nothing to the picture. *Muria* was the brine in which tunny was pickled. For its cheapness, as compared with the high price of the more refined *garum*, cf. Mart. XIII. 103 *Antipolitani, fateor, sum filia thynni; Essem si scombri, non tibi missa forem.*

22 **magnanimus**] like *rebus fortiter absumptis* (Hor. *Ep.* I. 15. 26) of one who 'runs through a fine property in reckless fashion.' Its position in the sentence, as Macleane observes, marks *puer* as emphatic

Nec rhombos ideo libertis ponere lautus,
Nec tenuem sollers turdarum nosse salivam.
Messe tenus propria vive et granaria, fas est,
Emole; quid metuis? occa, et seges altera in herba est.
Ast vocat officium: trabe rupta Bruttia saxa
Prendit amicus inops, remque omnem surdaque vota
Condidit Ionio; iacet ipse in litore et una

ver. 23. *scombros* γ.

ver. 24. *tenues salivas* Mp. γ. Herm.; *tenuem salivam* Bı. Jahn, Macl. Koenig.

'while yet in his teens.' He compares Hor. *Carm.* I. 9. 15, and *Ep.* I. 2. 67 *Nunc adbibe puro Pectore verba puer.*

Utar ego, utar] Cf. *Utar, et ex modico quantum res poscet acervo Tollam, nec metuam quid de me judicet heres* (Hor. *Ep.* II. 2. 190). 'I'll *use* my property, *use* it I say, not luxurious enough for all that to serve up turbots to my freedmen, or epicure enough to distinguish the subtle flavour of hen-fieldfares. Live up to your income and grind out, as in duty bound, the contents of your granaries. What are you afraid of? Only harrow the ground and you have another crop in the blade. But, besides this, there are the claims of charity.'

24 **turdarum**] *Solent enim quidam gulae dediti tantae subtilitatis habere palatum ut cognoscant turdos...si masculus sit an femina* (schol.). Independent of this distinction Martial says generally of the fieldfare *Inter aves turdus, si quis me judice certet, Inter quadrupedes mattea prima lepus* (XIII. 92).

salivam] is equivalent to *saporem*. Cf. *Sat.* V. 112 *salivam Mercurialem*, and Prop. IV. 8. 38 *Et Methymnaei Graeca saliva meri.*

25 **tenus**] Jahn compares *summo tenus attigit ore* (Virg. *Aen.* I. 737) and Curt. VIII. 14. 9 *Pauci hostium tenus exacti penetravere ad Porum*, adding the following remarks on the construction: 'Messe tenus propria vive *ita videtur explicandum, ut* messe propria vive *jungatur* i. e. *consume fructus agrorum tuorum, cui adjectum est adverbii loco* tenus, *ut significetur, usque ad finem, quoad suppetunt.*' But his objections to the simpler and more usual explanation are surely hypercritical: '*Ex vulgari autem interpretandi ratione ut significaret* usque ad propriam messem vive, *primum illud* vive *hoc loco minus apte positum esset, tum v.* propria *sensum non haberet, denique sententia non apte expressa esset.*'

26 **occa**] Cf. Hor. *Ep.* II. 2. 161 *Cum segetes occat tibi mox frumenta daturas.*

27 **officium**] Charity, the seasonable exercise of which was specially inculcated by the Stoics. Cf. *Sat.* III. 70 *Patriae carisque propinquis Quantum* elargiri *deceat*, also *Sat.* V. 110 *Jam nunc astringas, jam nunc granaria laxes?* and, in particular, Cic. *de Off.* I. 17.

trabe] is a ship, as in *Sat.* V. 141. For *prendit* cf. Virg. *Aen.* VI. 360 *Prensantemque uncis manibus capita aspera montis.*

28 **surda vota**] are prayers which do not make themselves heard: Surdum *enim id quoque vocatur, quod non auditur quia non clarum sonum reddit* (Cf. Prop. I. 7. 18) *unde de iis dicitur quae obscura atque igno-*

Ingentes de puppe Dei, iamque obvia mergis
Costa ratis lacerae: nunc et de cespite vivo
Frange aliquid, largire inopi, ne pictus oberret
Caerulea in tabula.—Sed coenam funeris heres
Negliget, iratus quod rem curtaveris; urnae
Ossa inodora dabit, seu spirent cinnama surdum,
Seu ceraso peccent casiae, nescire paratus:
Tune bona incolumis minuas? Et Bestius urget

ver. 34. *negligit* γ.

bilia sunt, et inutilia fere et non perfecta notat. (Jahn.)

30 **de puppe Dei**] Cf. Ov. *Trist.* I. 4. 7 *Monte nec inferior prorae puppique recurvae, Insilit et pictos verberat unda Deos. Obvia mergis* is 'open to seagulls.'

31 **et de cespite vivo**] i.e. Charity requires you not only to grind out your corn for his use but even to give him a piece of your landed property (like *elargiri Sat.* III. 71).

32 **oberret**] 'that he may not have to roam the country.' For *oberret* cf. *Sat.* V. 166, and for *caerulea tabula Sat.* I. 89 and note.

33] The objection of some imaginary opponent, certainly not of Bassus to whom it has been referred by some commentators: 'But your heir (you say) will neglect your funeral feast in his rage at the curtailment of the property: he will consign your bones to the urn unperfumed, with a determination not to know that the cinnamon is scentless and the cassia adulterated with cherry bark.'

33 **coenam funeris**] 'Caena funeris *seu* funebris *erat duplicis generis, una diis manibus in rogo parabatur proprieque vocabatur* silicernium (cf. *feralis caena* Juv. V. 85), *altera proximis et amicis eamque vocabant* epulum funebre (cf. Livy, VIII. 22, Cic. *pro Mur.* 36, 75, Suet. *Caes.* 26, 38). Koenig. It is the latter of the two which is more particularly alluded to in the present passage, as it was often specially enjoined in the will. Cf. *epulum arbitrio Arri* (Hor. *Sat.* II. 3. 86).

35 **inodora**] Cf. Ov. *Trist.* III. 3. 69 *Atque ea* (sc. *ossa*) *cum foliis et amomi pulvere misce*, and Tib. III. 2. 23 *Illuc quas mittit dives Panchaia merces, Eoique Arabes, pinguis et Assyria.*

surdum] Cf. ver. 28, on which Jahn adds that it denotes anything dull or uncertain, as in this passage a faint smell, in Juv. VII. 71 a dull sound (*surda buccina*), and in Pliny, XXXVII. 5. 18, a faint colour (*intercurrit umbra, surdusque fit color*).

37 **Tune bona incolumis minuas**] *Tunc bona incolumis minuas?* Macl. after a few MSS, an instance of perverse reading to which we may well apply the criticism of Hermann on another proposed emendation, *Ego vero malos versus vel optimis poetis interdum excidisse nunquam negavi, bonos conjectando pessumdari licere etiam nunc pernego*, for this so-called emendation produces a hiatus in the verse, involves the passage in obscurity, and results in the following far-fetched translation: 'And then would you not be mad to curtail your estate?' There is no reason to doubt that the reading printed in the text is the true one, and that it is not the remark of the *heres* (as Jahn supposes, thereby making confusion worse confounded by the in-

Doctores Graios: *Ita fit: postquam sapere urbi*
Cum pipere et palmis venit nostrum hoc maris expers,
Foenisecae crasso vitiarunt unguine pulles.— 40

ver. 39. *hoc nostrum* γ.
ver. 40. *Foeniciae* γ.

troduction of a new speaker) but of the original opponent who is supposed to speak generally up to this time and now deals a home thrust at Persius: 'Do you mean to say, *Persius*, that *you* would thus break up your property while hearty and strong (instead of waiting to bequeath it by will on your deathbed)?' Cf. the precisely similar passage in *Sat.* I. 28 *At pulcrum est digito monstrari et dicier* hic est! *Ten' cirratorum centum dictata fuisse Pro nihilo pendas?* which is almost conclusive on the point. By this reading and translation the abruptness of the passage is considerably lessened, as no new speaker is introduced with the exception of Bestius who suitably enough throws in a word to second this utilitarian advice. For the same reason I have not hesitated to retain '*Tune bona incolumis minuas?*' in its present place in line 37, as the transposition of this and verse 41 '*Haec cinere ulterior metuas?*', which is adopted by Hermann, renders the word *at* which follows inexplicable, necessitates the introduction of a new speaker (sc. Persius himself) and adds to the abruptness which we are attempting to explain.

37 **Bestius urget**] The position of *et* proves that Bestius is a new party to the dialogue, and not the original antagonist: 'add to which Bestius presses our Greek philosophers hard: *That's just the way; ever since this emasculate philosophy was imported into the city with its pepper and dates our very reapers have tainted their pottage with thick oil.*'

Bestius] The *corrector Bestius* of Horace (*Ep.* I. 15. 37), who is introduced to play the same part as the military captain in *Sat.* I. 127, III. 77, V. 189, and delivers his unreasoning invective against Greek learning, as exemplified in the Stoic doctrine of Charity.

38 **sapere hoc**] like *nostrum istud vivere triste* (*Sat.* I. 9).

39 **Cum pipere et palmis**] sc. from Syria, here put for the East generally. Cf. *Jam pridem Syrus in Tiberim defluxit Orontes* (Juv. III. 62) and *advectus Romam quo pruna et cottana vento* (III. 83).

palmis] 'dates,' not 'palm-oil,' for the plural would be out of place if the latter were intended as Jahn suggests.

maris expers] is unquestionably 'emasculate,' as Casaubon understands it (cf. *Sat.* I. 103, 104 *Si testiculi vena ulla paterni Viveret in nobis* and *Summa delumbe saliva Hoc natat*), an epithet which admirably sums up the moral and literary condition of Rome at the period of which the Satirist is writing. The whole of Persius is nothing but one long denunciation against the 'shams' then prevalent in every department of art and morality, while Seneca and other writers add their testimony that in poetry, oratory, philosophy, and religion it was as a rule the shadow and not the substance that was courted.

Jahn, Macleane and others scout this simple and natural interpretation, and, proceeding on the assumption that because Persius frequently reproduces Horace therefore he must *always* do so, refer the expression to *Chium maris expers* (*Sat.* II. 8. 15), and suggest as possible explanations either (i) 'insipid' (lit. with no ad-

Haec cinere ulterior metuas? At tu, meus heres,
Quisquis eris, paulum a turba seductior audi:
O bone, num ignoras? missa est a Caesare laurus

mixture of salt, which was added to certain Greek wines to give them a tone), or (ii) 'of home growth' 'that has never crossed the seas'—the former of which interpretations is farfetched, the latter a contradiction of the rest of the sentence. For myself, as I have stated at length in the Introd. to the Satires, I believe that Persius often imitated the language, as distinct from the meaning, of Horace, and that we are consequently by no means bound to force on the adopted passage the sense which is necessitated in the original.

40 **vitiarunt**] like *vitiato* in *Sat.* II. 64, 'have mixed and spoilt,' where it is used to express a precisely similar judgment on the part of a man of the old school.

pultes] like the *polenta* was the food of labouring men (cf. Juv. XIV. 171 *Grandes fumabant pultibus ollae*), while *unguen* is nothing more than the scented oil or sauces which seem to have been the proverbial type of luxury. Cf. *unge puer caules* in ver. 69.

41. At this point Persius proceeds to meet the two objections in turn. The first he dismisses with a brief sneer, as a plea which is not heart-felt and only raised for want of something better, 'Do you really mean to say that you are afraid of neglect beyond the grave? (Cf. Hor. *Ep.* II. 2. 191 *Nec metuam quid de me judicet heres, Quod non plura datis invenerit*). But with *you*, my heir, whoever you are to be, I must have a serious word or two, so come apart from the throng and listen to me.'

41 **cinere ulterior**] Gk. περαιτέρω κόνεως.

42 **Quisquis eris**] The addition of these words well denotes the carelessness of the speaker upon the point in question, while, as a matter of fact, if a man had no children the question who was his *heres legitimus* might very possibly remain undecided till his death.

43—50] We now come to a passage which stands alone in Persius on account of the personality of its satire. The allusions to Nero in the 1st and 4th Satires had been carefully veiled, no doubt because he was still living: but in this instance the irony is directly and unmistakeably aimed at a triumph celebrated by Caligula after a mock campaign against the Germans in B. C. 40, which is alluded to by Tacitus (*Hist.* IV. 15) as the *Caianarum expeditionum ludibrium*. The expedition is thus described in the *Germania*, c. 37: *Drusus ac Nero et Germanicus in suis eos* (sc. *Germanos*) *sedibus perculerunt. Post ingentes C. Caesaris minae in ludibrium versae. Inde otium, donec occasione discordiae nostrae et civilium armorum, expugnatis legionum hibernis, etiam Gallias affectavere, ac rursus pulsi inde proximis temporibus triumphati magis quam victi sunt.*

43 **O bone, num ignoras**] like *Heus, bone, tu palles* (*Sat.* III. 94); 'My good sir, haven't you heard the news? A despatch has arrived from the emperor reporting the signal defeat of the flower of the German army, so the cold ashes are being swept from the altars and the empress is even now engaged in hiring arms for the doorposts, royal cloaks and yellow beards for the captives, war-chariots and tall Rhenish men. So in honour of the Gods and the good fortune of our general I intend to bring out a hundred pairs of gladiators to celebrate the glorious victory: who forbids? Just venture to do so. Woe betide

Insignem ob cladem Germanae pubis, et aris
Frigidus excutitur cinis, ac iam postibus arma,
Iam chlamydes regum, iam lutea gausapa captis,
Essedaque ingentesque locat Caesonia Rhenos.
Dis igitur Genioque ducis centum paria ob res
Egregie gestas induco; quis vetat? aude.
Vae, nisi connives! oleum artocreasque popello

you if you do not wink at it! Again I am going to give a largess of oil and meat pies to the populace: do you say nay? Speak out. *No, not exactly that* (you answer), *but still your estate near here is fairly impoverished.*'

43 **laurus**] sc. *laureata epistola*, cf. Juv. IV. 149 *Venisset epistola penna;* and Mart. IX. 36. 5 *Verba ducis Daci chartis mandata resignas; Victricem laurum quam venit ante vides.*

44 **pubis**] The Gk. ἡλικία, 'those of military age' 'the flower of the army.'

45 **postibus**] not merely the *temple* doors, to which Macleane would restrict it (cf. Hor. *Carm.* IV. 15. 6, Virg. *Aen.* VII. 183); for, as Jahn well remarks, *Arma, hostium spolia, postibus triumphatorum affigebantur in honorem domus, quae neque emptoribus refigere licebat.* Cf. Plin. XXXV. 2. 2, Val. Max. VII. 6. 1.

46 **lutea**] 'auburn,' a colour often imitated in Rome by the use of *spuma Batava* (cf. Mart. VIII. 33. 20; XIV. 26). This is noticed among the details of the mock triumph in the account given by Suetonius *Calig.* 47, *Conversus hinc ad curam triumphi, praeter captivos et transfugas barbaros, Gallorum quoque procerissimum quemque et, ut ipse dicebat, ἀξιοθριάμβευτον, ac nonnullos ex principibus legit ac seposuit ad pompam, coegitque non tantum* rutilare et submittere comam, *sed et sermonem Germanicum addiscere et nomina barbarica ferre;* while Tacitus (*Agric.* 39) accredits Domitian with a similar device, *Inerat conscientia derisui fuisse nuper falsum e Germania triumphum, emptis per commercia quorum habitus et* crines *in captivorum speciem formarentur.*

47 **Caesonia**] *Caligulae olim amica, post Lolliam Paulinam rejectam uxor*, cf. Suet. *Calig.* 25, Dio Cas. LIX. 23. (Jahn.) According to Suetonius these preparations were carried out by *procuratores.* Cf. Suet. *Calig.* 47 *Scripsit et procuratoribus, triumphum appararent quam minima summa, sed quantus nunquam alius fuisset, quando in omnium hominum bona jus haberent.*

ingentes Rhenos] Cf. *Rheni nodos* Mart. V. 37. 8. It is strange (as Macleane remarks) that, in spite of the express statement of Suetonius *procerissimum quemque et, ut ipse dicebat, ἀξιοθριάμβευτον... legit,* Forcellini and Jahn should understand *Rhenos* to mean 'statues of the Rhine,' such as were carried in triumphal processions (for instance, we find the river Jordan represented on the arch of Titus), for 'there is no reason to suppose a number of such statues would be carried in the procession, and the above passage of Suetonius shows what Caligula's orders were.'

48 **Genioque ducis**] sc. the *Felicitas* or *Faustitas* of the emperor. Cf. note on *Sat.* II. 2, and Ov. *Fast.* V. 145 *Mille Lares, Geniumque ducis, qui tradidit illos, Urbs habet: et vici numina trina colunt.*

ducis] 'ducem *acerbe vocat Caligu-*

Largior; an prohibes? dic clare! *Non adeo,* inquis:
Exossatus ager iuxta est. Age, si mihi nulla
Iam reliqua ex amitis, patruelis nulla, proneptis
Nulla manet patrui, sterilis matertera vixit,
Deque avia nihilum superest, accedo Bovillas 55
Clivumque ad Virbi, praesto est mihi Manius heres.

lam, quasi vere bellum gesserit, similiter Domitianum Juvenalis (IV. 145).' Jahn.

49 **induco**] sc. *in arenam.* For the number *centum paria,* which would involve an enormous expense, cf. Hor. *Sat.* II. 3. 85 *Ni sic fecissent, gladiatorum dare centum Damnati populo paria atque epulum.*

50 **artocreas**] An unusual word in place of the more ordinary *visceratio.* It occurs however in an inscription quoted by Jahn. The *visceratio* was usually a distribution of bread and meat (cf. Suet. *Caes.* 38; Cic. *de Off.* II. 16. 55; Livy, VIII. 22. 2), and the oil is apparently an extra introduced from another class of largess (cf. Suet. *Caes.* 38, *Ner.* 12).

52 **Exossatus**] The uncertainty as to the meaning of this word has given rise to two different explanations of the passage. The literal meaning of *exossatus* is 'deprived of bones,' like a fish which has been prepared for the table. Cf. Plaut. *Amph.* I. 1. 163 *Exossatum os esse oportet, quem probe percusseris,* and *Aulul.* II. 9. 2 *Muraenam exdorsua, atque omnia exossata fac sient.* The nearest approach to this literal sense in the present instance would be made by removing (with Hermann and others) the stop after *inquis* and translating *exossatus* 'cleared of stones,' an explanation which is justified by Ov. *Metam.* I. 393 *Lapides in corpore terrae Ossa reor dici; jacere hos post terga jubemur,* and by the fact that this is one of the first steps towards reclaiming a piece of waste mountain land. Taken thus, the passage will mean 'our field is not in such prime order as to admit of such extravagance.' In spite however of the above arguments I believe that the other interpretation, which is accepted by Jahn and Macleane, is the true one, by which a full stop is placed after *inquis,* and *exossatus* is taken in the sense of 'impoverished' (lit. 'with the marrow extracted from the bones'). There is something peculiarly effective in this hesitating answer of the heir, 'I can't quite forbid it: but let me suggest to you that your land is impoverished;' while the metaphor is admirably illustrated by such passages as Hor. *Epod.* V. 37 *Exsucta uti medulla et aridum jecur Amoris esset poculum;* Juv. VIII. 90 *Ossa vides regum vacuis exsucta medullis;* and, in particular, Luc. *Tim.* 8 οἱ δὲ τὰ ὀστᾶ γυμνώσαντες ἀκριβῶς καὶ περιτραγόντες, εἴ τις καὶ μυελὸς ἐνῆν, ἐκμυζήσαντες καὶ τοῦτον εὖ μάλα ἐπιμελῶς, ᾤχοντο, αὖον αὐτὸν καὶ τὰς ῥίζας ὑποτετμημένον ἀπολιπόντες.

53 **amitis—matertera**] The former denotes a *father's* sister, the latter a *mother's* sister, or maternal aunt.

55 **Bovillas**] Bovillae *inter Romam et Ariciam jacebant, prima in Via Appia statio.* (Jahn.) Cf. Ov. *Fast.* III. 667 *Orta suburbanis quaedam fuit Anna Bovillis.* It appears that Persius had an estate in this neighbourhood, which may account for the mention of it in the present passage.

56 **Clivumque ad Virbi**] sc. the *clivus Aricinus* on the road to Aricia and the temple and grove of Diana. It was notorious as a station for

Progenies terrae? Quaere ex me, quis mihi quartus
Sit pater: haud prompte, dicam tamen; adde etiam unum,
Unum etiam: terrae est iam filius, et mihi ritu
Manius hic generis prope maior avunculus exit. 60
Qui prior es, cur me in decursu lampada poscis?

ver. 61. *poscas* Bl. Herm.; *poscis* Mp. Jahn, Macl. Koenig.

beggars: cf. *Dignus ad Aricinum qui mendicaret ad axem* (Juv. IV. 117). *Virbius* is identical with Hippolytus, who was restored to life by the agency of Diana, and worshipped in company with her at Aricia under this title. (Cf. Virg. *Aen.* VII. 771 sqq., Ov. *Fast.* III. 265, VI. 756.)

Manius] An ordinary name for slaves and men of low birth, like *Dama*, *Davus*, &c. There is little doubt that the proverb *Multi Mani Ariciae* (ap. Fest.) alludes to the number of these vagabonds in the neighbourhood of the Arician temple, and that the explanation of Festus, *multos claros viros ibi fuisse*, is either false or refers to a different period from the present.

57—60] '*A son of earth!* do you say? Come ask me to tell you who was my father four stages back. I must think, but still I can tell you; but add one to him, and now one more, and I've got to a 'Son of Earth,' and so by the law of descent Manius proves to be something like my great uncle.'

57 **quartus pater**] sc. abavus: *adde etiam unum* (=atavus), *unum etiam* (=tritavus). With the whole of this passage cf. in particular Plato, *Theaet.* 174 E τὰ δὲ δὴ γένη ὑμνούντων, ὡς γενναῖός τις ἑπτὰ πάππους πλουσίους ἔχων ἀποφῆναι, παντάπασιν ἀμβλὺ καὶ ἐπὶ σμικρὸν ὀρῶντων ἡγεῖται τὸν ἔπαινον, ὑπὸ ἀπαιδευσίας οὐ δυναμένων εἰς τὸ πᾶν ἀεὶ βλέπειν, οὐδὲ λογίζεσθαι, ὅτι πάππων καὶ προγόνων μυριάδες ἑκάστῳ γεγόνασιν ἀναρίθμητοι, ἐν αἷς πλούσιοι καὶ πτωχοὶ καὶ βασιλεῖς καὶ δοῦλοι βάρβαροί τε καὶ Ἕλληνες πολλάκις μυρίοι γεγόνασιν ὀτῳοῦν, ἀλλ' ἐπὶ πέντε καὶ εἴκοσι καταλόγῳ προγόνων σεμνυνομένων καὶ ἀναφερόντων εἰς Ἡρακλέα τὸν Ἀμφιτρύωνος ἄοπα αὐτῷ καταφαίνεται τῆς σμικρολογίας, ὅτι δὲ ὁ ἀπ' Ἀμφιτρύωνος εἰς τὸ ἄνω πεντεκαιεικοστὸς τοιοῦτος ἦν, οἷα συνέβαινεν αὐτῷ τύχῃ, καὶ ὁ πεντηκοστὸς ἀπ' αὐτοῦ, γελᾷ οὐ δυναμένων λογίζεσθαί τε καὶ χαυνότητα ἀνοήτου ψυχῆς ἀπαλλάττειν.

59 **terrae filius**] is admirably explained by the following passage from Tert. *Apol.* 10 *Dictus Saturnus Terrae Caelique filius, quia ignoti vel ex inopinato apparentes de caelo supervenire dicuntur, sicut Terrae filios vulgus vocat, quorum genus incertum est; gigantesque hac ratione Terrae filii appellantur.* Cf. also Cic. *ad Att.* I. 13. 4, and Juv. IV 98 *Unde fit ut malim fraterculus esse gigantum.*

ritu generis] can hardly be separated, though Jahn does so with the remark 'ritu *quod* rite *dici solet.*'

60 **prope major avunculus**] *Major avunculus* is properly a brother of the great-grandmother; consequently *prope* is added in the present case to make the relationship less definite, 'about on a par with.'

61—66] 'Why do you who are stationed ahead of me claim my torch before I am out of the race? I am a very god of luck to you: I come to you in the very character in which they represent him. Do you decline my offer? Do you choose to be satisfied with what is left? There is something gone from the capital, you say. Yes, and I've

Sum tibi Mercurius; venio deus huc ego ut ille
Pingitur; an renuis? vin' tu gaudere relictis?
Deest aliquid summae. Minui mihi; sed tibi totum est,
Quidquid id est. Ubi sit, fuge quaerere, quod mihi quondam
Legarat Tadius, neu dicta repone paterna:

ver. 66. *Cadius* Mp; *Staius* γ; *Stadius* Jahn; *Tadius* B1. Herm.

spent it on myself; but what is left is all yours. Don't you be asking what is become of the legacy Tadius once left me, nor throw in my teeth my fatherly advice to let the interest accrue on the capital and to draw your expenditure from the former.'

61] Notwithstanding the difficulties which beset the question of the Lampadephoria we may easily gather from Aeschylus, Lucretius, and other authors all that is required to explain the allusions in the present passage. From these it is clear that the course was marked out in stations at each of which a new set of runners stood ready to take up the race, and that so long as the torch remained alight and the conditions of the race were thus fulfilled it could not exchange hands except at these particular stations. The man in advance would naturally try to snatch the torch from the previous holder as soon as he came up, more particularly if it was nearly out. Jahn thus describes the two varieties of the torch-race: *alterum quo unus quisque cursorum facem suam gestabat, et is victoriam reportabat, qui primus cum face ardente ad metas perveniebat* (Paus. I. 30. 2; schol. Aristoph. *Ran.* 131); *altero certaminis genere eo res rediit ut alter alteri facem ardentem traderet.* Cf. Plat. *Rep.* I. 328 A λαμπάδια ἔχοντες διαδώσουσιν ἀλλήλοις ἀμιλλώμενοι τοῖς ἵπποις. *Praecipue vero haec imago adhibetur ad vitae necisque conjunctionem significandam, qua is, qui moritur, alteri cuidam quasi suum vitae locum concedit aut lampada tradit; in quo praeivit Plato* (*legg.* VI. 776 B): γενῶντας τε καὶ ἐκτρέφοντας παῖδας καθάπερ λαμπάδα τὸν βίον παραδίδοντας ἄλλοις ἐξ ἄλλων. Cf. Lucr. II. 77 *Et quasi cursores vitai lampada tradunt.*

62 **ut ille pingitur**] sc. purse in hand, to signify his attribute of κερδῷος. Cf. Hor. *Sat.* II. 3. 68 *Rejecta praeda quam praesens Mercurius fert.*

63 **vin'**] *vis* Macl., on the distinction between which Jahn writes, *Exspectes* vis, *cum* vin' *in simplici interrogatione poni soleat*, vis *ubi cum affectu quis hortatur.* Cf. Bentl. *ad Hor. Sat.* II. 6. 92. *Verum Sulpicius quoque* (Cic. *epp. ad div.* IV. 5. 4): *Visne tu te, Servi, te cohibere et meminisse hominem te natum esse?*

gaudere] Gk. ἀγαπᾶν.

64 **Minui mihi**] Macleane's translation 'I have curtailed it to my own loss' loses all the force of the passage.

65 **fuge quaerere**] as in Hor. *Carm.* I. 9. 13, II. 4. 22.

66 **Tadius**] *Stadius* Jahn, although it is supported, he admits, by only one inscription, in which moreover the reading of the name is doubtful.

repone] is not to 'repeat,' as Macleane translates it, but to 'give back,' 'retaliate,' as in Juv. I. 1. What is the allusion contained in *dicta paterna* it is, I think, impossible to say. Taken by themselves the words might mean generally 'the fatherly maxim: *use your interest, and keep your principal for your heir,*'

Fenoris accedat merces; hinc exime sumptus!
Quid reliquum est? Reliquum? nunc, nunc impensius unge,
Unge, puer, caules! mihi festa luce coquatur
Urtica et fissa fumosum sinciput aure,
Ut tuus iste nepos olim satur anseris extis,
Quum morosa vago singultiet inguine vena,

but the use of *repone* denotes a special allusion to advice which Persius had given, a fact which has been observed by several of the commentators, who have consequently endeavoured to explain it as a reference to ver. 25 *Messe tenus propria vive et granaria (fas est) Emole*, which is however a recommendation to *liberality* rather than to *economy*. I cannot but fancy that this is one of the few passages to which we may legitimately apply the statement of the biographer *Versus aliqui dempti sunt ultimo libro*, and understand the expression *dicta repone paterna* as a reference to certain remarks which the poet had *intended to introduce* into the earlier portion of the satire, possibly into a denunciation of extravagance, a subject which he has touched upon but no more in vv. 21, 22.

67 **merces**] as in *Quinas hic capiti mercedes exsecat* (Hor. *Sat.* I. 2. 14) and *Mercedem aut nummos unde unde extricat* (*Sat.* I. 3. 88).

68 **Quid reliquum est?**] is the question of the discontented heir, which provokes Persius, or the man he represents, into declaring that he will now live more expensively than before, 'Is there any reason why I should have nettles for a holiday dinner and dried pig's cheek with split ears, to enable that scapegrace son of yours to fill himself one day with the liver of a goose?'

70 **Urtica**] For *urtica* Jahn well compares Hor. *Ep.* I. 12. 8 *Si forte in medio positorum abstemius herbis Vivis et urtica*, and for *sinciput* Hor. *Sat.* II. 2. 116 *Videas—colonum Non ego, narrantem, temere edi luce profesta Quicquam praeter olus fumosae cum pedepernae*, though, strangely enough, he explains *fumosum fissa aure* as = *vetustate jam corrosum* on the strength of the following passage from Petron. 135 *Pannum de carnario detulit furca, in quo faba erat ad usum reposita et sincipitis vetustissima particula mille plagis dolata.*

71 **tuus iste nepos**] This casual mention of the *nepos*, whose existence whether in the present or the future has never before been hinted at, appears to me another evidence of incompleteness in the satire. . It is more than possible that he was to have been introduced in the protest against extravagance to which I have alluded on ver. 66.

anseris extis] Cf. Juv. V. 114 *Anseris ante ipsum magni jecur.*

72 **morosa**] is I think a strong confirmation of the reading *amarum* in the precisely similar passage *Sat.* IV. 48. Mr Paley however suggests that *morosus* may be equivalent to *morus* and the Gk. *μωρός*, and may mean no more than the Latin *impudicus*. Cf. Plaut. *Trin.* III. 2. 43 and the usage of the word *μάταιος*.

73 **trama figurae**] a 'thread-paper figure,' as *trama* is the thread of the woof which crosses that of the upright *stamen* or warp, and when the nap is worn off the cloth these threads are laid bare. Cf. Eur. *Aut. Frag.* III. 12 *τρίβωνες ἐκλείποντες οἴχονται κρόκας* and Sen. *Ep.* XC. 20 *Posidonius dum vult describere...quemadmodum subtemen*

Patriciae immeiat vulvae? mihi trama figurae
Sit reliqua, ast illi tremat omento popa venter?
Vende animam lucro, mercare atque excute sollers
Omne latus mundi, ne sit praestantior alter
Cappadocas rigida pingues plausisse catasta;

ver. 76. *nec* Mp. γ. Herm.; *ne* Bı. Jahn, Macl. Koenig.
ver. 77. *pavisse* Mp. γ. Jahn; *clausisse* Bı; *plausisse* Herm. Macl. Koenig.

(*i.e.* κρόκη) *insertum, quod duritiam utrimque comprimentis tramae remolliat, spatha coire cogatur et jungi, textricam quoque artem a sapientibus dixit inventam.* (St.)

74 **popa venter**] like *corvos poetas et poetridas picas* (Prol. 13), and βατράχων κύκνων (Aristoph. *Ran.* 208). These sacrificing priests lived well on the parts of the victim which were not required for sacrifice and which they received as their perquisite. Cf. in particular Prop. IV. 3. 62 *Succinctique calent ad nova lucra popae.*

75] An abrupt transition from *Luxury* to its direct opposite *Avarice*, (cf. *Sat.* V. ver. 132—153), between which it is hardly possible to trace any connection except on the very unlikely hypothesis that the *nepos* so incidentally alluded to in ver. 71 is really the subject of the satire, and that the *immediate heir*, no less than Persius himself, is expected to save on his account. But the idea left by the preceding lines is certainly that both the heir and the *nepos* are persons who would have Persius save in order that they may be able to enjoy themselves, and men of this class would be the last in the world to recognise a taunt so unmistakeably levelled at the Avarice of *Industry: Vende animam lucro: mercare atque excute sollers Omne latus mundi.* Jahn remarks, 'omisso dialogo sententia de inexplebili avaritia claudit Satiram,' and Macleane, 'Here he begins a new branch of the subject which is left unfinished.' It is to me an additional proof of the incompleteness of the satire, and after line 74 a passage in all probability was to have been introduced which would gradually have led up to the subject of avarice, the climax of which would have been reached in the six lines which now close the Satire. (Cf. Introd.) 'Sell your very soul for gain, ply your trade and ransack with an eye to business every quarter of the globe, that no man may have a cleverer hand for slapping the stout slaves on the firm scaffold: double your property. *It is done. Now have I made it threefold, now fourfold, and now tenfold what it was: and yet my purse is wrinkled; set a mark where I'm to stop.* I have found you, Chrysippus, a man to finish your heap!'

75 **Vende animam lucro**] Jahn well compares a passage from Longinus, τὸ δ' ἐκ τοῦ παντὸς κερδαίνειν ὠνούμεθα τῆς ψυχῆς, and Plut. *de coh. ira* 9 ὅτι γὰρ ἂν θέλῃ (ὁ θυμὸς) ψυχῆς ὠνεῖται.

excute] Cf. *Sat.* I. 49; V. 22; Juv. VI. 143.

77 **Cappadocas**] The slaves of Cappadocia were as a rule tall and well-grown (cf. Petron. 63) and in great requisition at Rome (cf. Juv. VII. 15), especially for *lecticarii* (cf. Mart. VI. 77. 4; Catul. X. 15).

plausisse] is the action of the dealer to show purchasers the good condition of the slaves offered for sale (cf. Petron. 57). For *catasta*

Rem duplica. *Feci: iam triplex, iam mihi quarto,*
Iam decies; redit in rugam: depunge, ubi sistam.
Inventus, Chrysippe, tui finitor acervi. 80

ver. 79. *depinge* B1. Jahn, Herm.; *depunge* Mp. γ. (*depinge* var. lec.) Macl. Koenig.

in this sense cf. Mart. IX. 60. 5 *Sed quos arcanae servant tabulata catastae.* For the more uncommon word *pavisse* we may compare Lucr. II. 375 *bibulam pavit aequor arenam* (Cf. also παίω, πατέω, πατέομαι).

78 **Rem duplica]** like *patrimonia conduplicare* (Juv. XIV. 229), and with the passage which follows cf. Hor. *Ep.* I. 6. 34 *Mille talenta rotundentur, totidem altera, porro Tertia succedant, et quae pars quadret acervum.*

iam triplex] For the arrangement of these two lines I am indebted to Mr Paley. I had originally adopted the usual punctuation by which *triplex*, *quarto* and *decies* are closely joined with what follows, but the parallel passage in Juvenal (XIV. 325 *Haec quoque si rugam trahit extenditque labellum, Sume duos equites, fac tertia quadriginta. Si nondum implevi gremium, si panditur ultra...*) proves conclusively that *redit in rugam* denotes an empty, or at least an unfilled, purse rather than the reverse.

79 **depunge]** Gk. ἀποκεντεῖν, a reading to which Jahn himself inclines, though he adopts *depinge*, remarking upon it 'depinge, *mente tibi informa punctum, ubi sistam, nisi* depunge *legendum est*, i.e. *punctum nota.*'

80 **finitor acervi]** *Quodsi hujus cupiditati modum finire possis, etiam Chrysippi acervo finem ponere potes* (Jahn). For the argument of the σωρίτης cf. Hor. *Ep.* II. 1. 47 *Dum cadat elusus ratione ruentis acervi;* Cic. *Acad.* II. 16. 33, and again II. 29, *Rerum natura nullam nobis dedit cognitionem finium ut ulla in re statuere possimus quatenus: nec hoc in acervo tritici solum, unde nomen est, sed nulla omnino in re minutatim interrogati: dives, pauper? clarus, obscurus sit?...quanto aut addito aut dempto certum quod respondeamus, non habemus.*

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